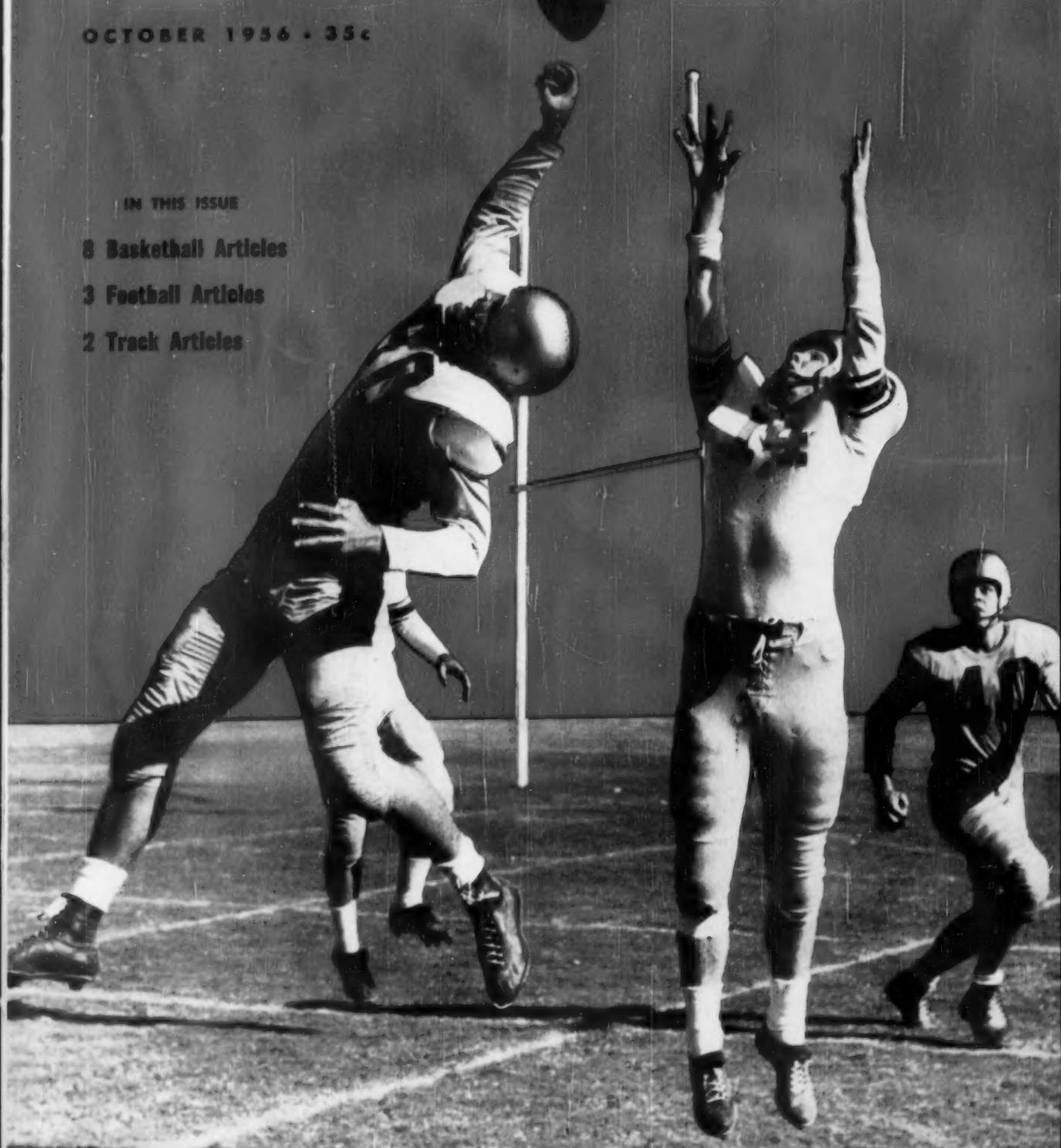


SCHOOL ATHLETIC COACH

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- 8 Basketball Articles
- 3 Football Articles
- 2 Track Articles



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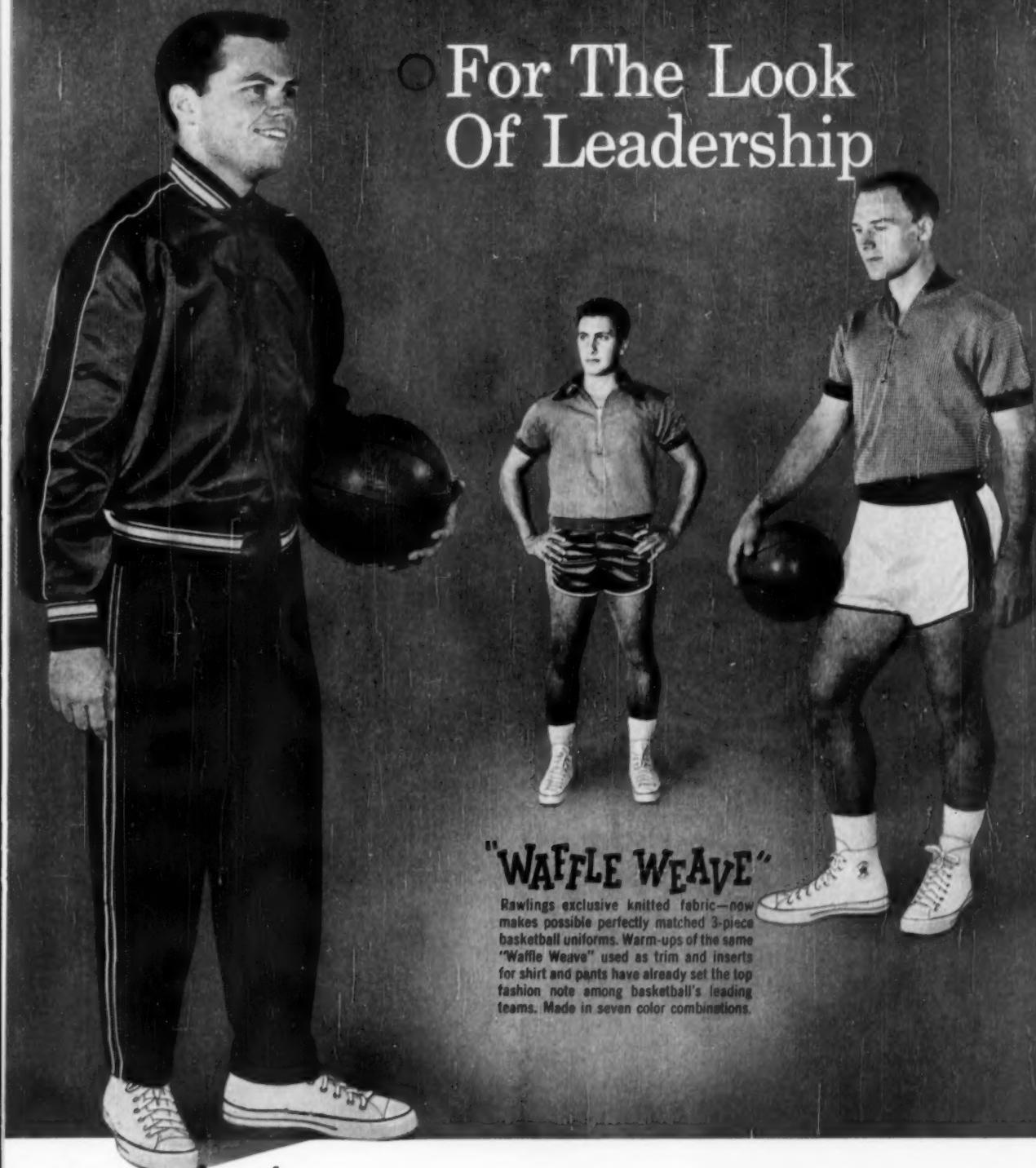
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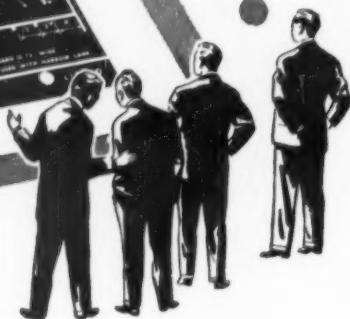
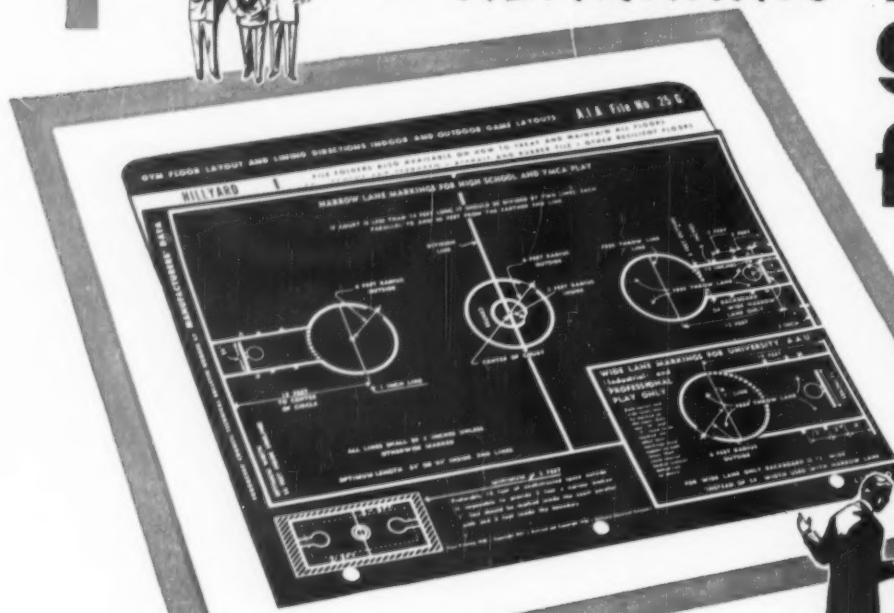
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Stairway to pigskin purity

OME of our best friends are college football coaches. We love the guys. They have a vitality, a directness, and an amiability that's downright engaging.

But, like all of us, they have their blind spots. And one of the most perverse of these is their failure to understand that college football is becoming too big for its moleskins.

Mention the evils of subsidization and overemphasis and their faces drop like a horse that's been punted by Roy Rogers. "I thought you were one of us," their pained expressions say. "And here you're knocking the game just like one of those do-gooders."

Well, we are one of them, we do love the game, and we're also a do-gooder. We feel that football is a tremendous game—the king of school sports. So much so that it sets the tone for the entire athletic program. And for that reason, it cannot be permitted to live a shamateur existence. The scurfiness of subsidization and proselytism must be shamed off its shoulders.

That the colleges themselves are aware of this is borne out in the public prints. Many of the big conferences—and the NCAA itself—are finally coming to grips with the problem. Intelligently and courageously, they've been chastising their errant brethren and searching for ways and means of strengthening their sanity codes. And they've been making progress—slow and tortuous though it may be.

Perhaps the major obstacle in the path to football purity is the lack of a universal set of standards. What's strawberry and cream to one conference is often chipped beef on toast to another; and it would appear impossible to throw all these diverse elements into one pot and come up with a pure stew for all.

The magnitude of such cookery has always intimidated us. Sure, anybody can whip up a workable

code with regard to entrance requirements, financial aid, academic progress, and the like—all obvious things which our colleges are getting around to anyway. But what about the dreadful problem of recruiting?

How are you going to stop the peripatetic talent scouts from infesting high school gridirons all over the country and using every nauseous means at their disposal to lure the broad-backs to their schools? How are you going to keep the alumni groups and downtown booster clubs from sticking their fingers into the football program—from making underhand deals and promises, from making a mockery of the rules?

We've never been able to figure out a way to eradicate these malfeasances, and had given it up as hopeless—until we came across an article in *Sport Illustrated* that showed specifically how this could be done!

A solidly reasoned and constructive piece of editorial statesmanship, the article lays down a nine-point program aimed at "serving the cause of college football and preserving it in the name of the sportsmanship which should always be connected with it."

NINE-POINT PROGRAM

Because we believe these "Nine Points for Survival" represent a practical, workable, and realistic means of ridding the game of its major abuses, we're passing them along to you in toto:

1. *Each prospective football player in order to obtain an athletic scholarship must be qualified for admission the same as any other student.*

Some suggestions have been made that a national test should be given, such as the college board examinations, in order to standardize admissions. We feel that this is completely

impracticable because of the varying degree of secondary school standards in different sections of the country and also the wide range of requirements for admissions at different institutions. Admission standards must be left to the individual institution, and in any case be no lower than the conference level.

2. *The applicant must show economic need.*

It should be the duty of each institution to check thoroughly the financial status of the athlete's family and their ability to pay his college expenses. In no case should he be given more aid than needed.

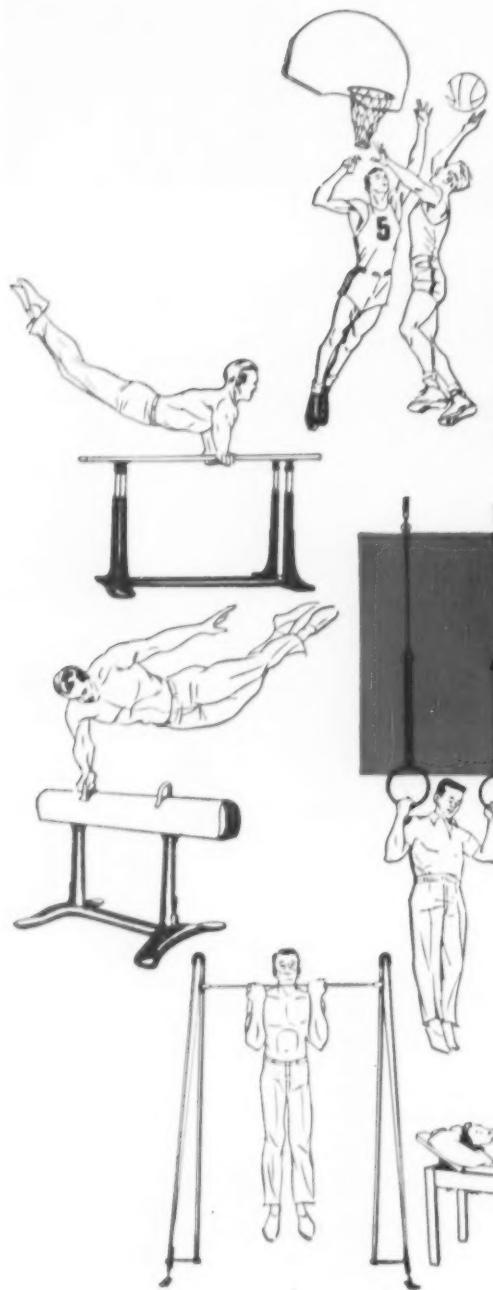
3. *Each player should receive through regular institutional channels, and only through these channels, sufficient financial aid to take care of his normal college expenses such as board, room, tuition and fees, books, laundry and dry cleaning.*

The individual college should make up a budget of necessary expenses of a regular student, and this criterion should be the amount of the athletic scholarship awarded. The amount in dollars and cents will vary from institution to institution and from conference to conference, but in any case it must not be above the actual expenses as certified by the college. If this procedure is followed it will do away with much of the bickering such as is going on in the Pacific Coast Conference about the difference in the cost of living in Los Angeles and Corvallis, Oregon.

4. *All other financial aid, except that outlined in No. 3, is prohibited.*

The prohibition includes promise of financial aid beyond the minimum time required for a student to complete his allowable athletic competition, and outside aid and outside jobs, except jobs during the summer and during the school vacations, for which the pay is not greater than that received by other people doing the same kind of work. Any outside rewards or inducements to athletes or prospective athletes, such as gifts of money, clothes, lavish entertainment, loans or acting as sureties for loans, shall be considered as excessive financial aid and be prohibited.

(Continued on page 64)



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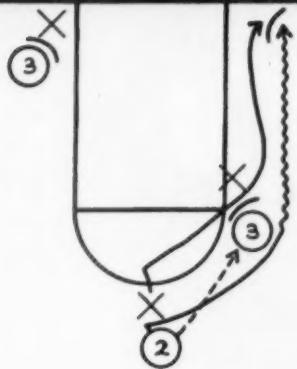
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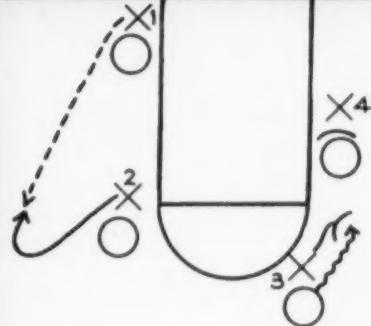


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Diag. 1 BLOCKING OUT AND REBOUNDING



Diag. 2 REBOUNDING AND PASS-OUT

Developing the 3 Lane Controlled Fast Break

THOUGH the fast break has become standard operating procedure wherever basketball is played, the methods of executing it remain extremely individualized—being almost as varied as the number of teams that utilize it.

All of these methods have merit, as long as they do the job for which they're intended—to produce the field goal before the defense is set.

At St. Joseph's College, we use a three-lane controlled break, emphasizing the pass rather than the dribble to advance the ball. We use this pattern of break because we feel it pressures the defense more than the long pass or two-man break, plus the fact that it's a team type of offense.

For the fast break to be effective, it's important to have the proper material—two good rebounders, two good ball-handlers who are quick drivers, and a combination rebounder and driver. It's also desirable to have enough replacements to insure consistency and sustained pressure.

If this material isn't available, it does not mean that a team cannot fast break. It does mean that the break will be less effective. It's important to note here that while certain physical attributes are essential

By JACK RAMSAY
St. Joseph's College (Philadelphia)

(height for rebounding, speed for the front men), the players needn't possess the desired degree of skill when they begin learning the fast break.

In college and even in the professional ranks, there is need for continuous improvement in the basic elements of the fast break. These skills can be improved by constant and conscientious work on special drills.

At St. Joseph's, we've broken down the fast break into five essential segments, each of equal importance since without any one of the five, the break loses effectiveness or the opportunity to score altogether.

These five essentials include: (1) rebounding, (2) outlet passing, (3) filling the three break lanes, (4) maneuvering the defense for the scoring pass, and (5) the driving layup (see photos).

To insure the effectiveness of each of these factors in the game situation, we first work on them individually, then as a team. Since we feel that a successful breaking offense

is the product of good habit formation, we work fast break drills at each practice session. The drills we use for each of the "essentials" are described as follows.

Since rebounding is the foundation of the break and is primarily the result of good positioning, the first thing to impress upon the player is the necessity of properly blocking out the offensive player.

One of the hardest ideas to impress upon rebounders is that of remaining with the offensive men, keeping between them and the basket, until the direction of the rebound is determined. Players have a tendency to leave their men and crash the board. Then, if the ball takes a longer bounce than anticipated, the free offensive men have a good opportunity to score on the short second shots.

Players must be made to realize that if the offensive player is kept out by good positioning, the defensive men can move in to recover the rebound if it is short, or be in position to grab the long rebound.

A helpful device to improve rebounding in pre-season work is the half-court drill shown in Diag. 1. We combine two rebounders and a front man on an offensive and de-



NO. 1: As the offense shoots, the defense takes good block-out positions. The idea is to stick with the offensive men, keeping between them and basket, until direction of rebound is determined.



NO. 2: Inside man has recovered rebound, turned, and is ready to pass out to side man. Middle man is moving into position for pass from side man and other front man is moving to fill the third lane.

fensive team. While the offensive team uses some of its basic pattern moves to attempt to score, the defensive team is concentrating on its positioning to recover the shot if missed.

By limiting the number of players to three, this drill affords more rebounding practice for the individual, makes mistakes in blocking out more apparent, and keeps a squad of twelve profitably at work at both ends of the court.

Once the fundamentals of rebound positioning are mastered, this drill is coupled with one which combines rebounding with another of the essentials—outlet passing. In this drill (Diag. 2), we add a fourth player to each team. This player is a combination man who can serve as a third rebounder or lead the break as the occasion demands.

Again the offensive team moves in its pattern to obtain the good shot. When the shot is taken, the defensive team blocks the opposition out from the possible rebound; then, as the ball is recovered (by player No. 1 in the diagram), the front men move into position for the pass-out.

We drill our front men to break out and toward the sideline, then to turn in to meet the pass-out. Rebounders are drilled to make this pass with the least amount of wasted time and motion.

The optimum here is to recover the ball, turn, then make the pass-out before hitting the floor. If any one factor can be considered to hold more prominence than the others in the development of the break, it's the speed with which the rebounder whips the ball out to the front line.

Before rebounders acquire the de-

sired degree of skill in this regard, coaches may expect them to make many hurried, poorly directed passes in their anxiety to start the break. It's well to encourage them in these attempts, rather than be over-critical in the early stages of this development. The eventual rewards of the quick pass-out may be great.

This latter drill, as with the initial one on blocking out and rebounding, is a progressive form of practice. Once the players have acquired the knack of making the pass-out with speed and accuracy, the third part of the fast break essentials is added.

This segment of the break, filling the three lanes, is a vital part of the St. Joseph's break. It's the factor that contributes organization, control, and team play to the pattern.

Another half-court drill (Diag. 3). (Continued on page 52)



NO. 3: The middle man has received the pass from the side man and is turning up the court. The sec-

ond deep man (who did not recover the rebound) is starting to take the essential trailer position.



NO. 4: The ball has moved from the middle man to the side man and is now being returned to the mid-

dle man as a three-on-two situation develops. The three offensive men keep spread as they come down.

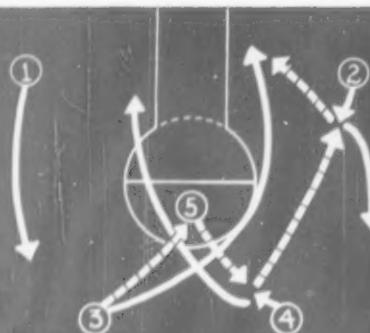


NO. 5: Middle man has drawn defense out of position with a nice body fake to his left and slips a

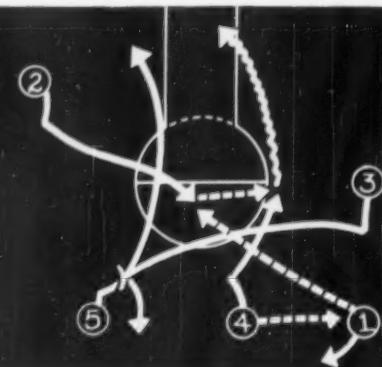
bounce pass to the teammate on his right. A smart defensive man would never have advanced so far up.

THAT EXTRA BASKET!

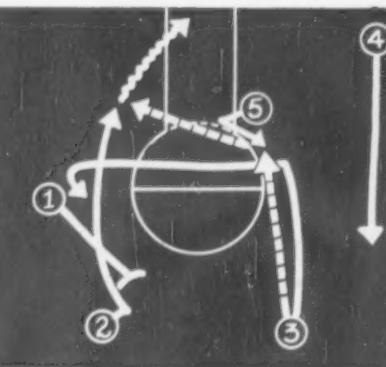
EVEN if you don't believe in a set offense, it's always wise to equip your boys with something specific for special situations like jump balls, outside balls, zone defenses, presses, etc. With the clock running against you, set plays save time and energy, give purpose to the offense, and often produce that big basket you desperately need. At the same time, caution is advisable. Don't become play crazy. Too many plays are just as bad, if not worse, than no plays at all. Always remember that a few plays thoroughly mastered are better than several dozen only partially learned or poorly run. Before working on plays, the wise coach will make certain that every man learns how to shoot, pass, dribble, and cut. He'll then work out a general pattern of attack and fit the plays into the system. Whatever your system is, you'll find something in this play "bag" to help you. All of them are being used by outstanding college coaches.



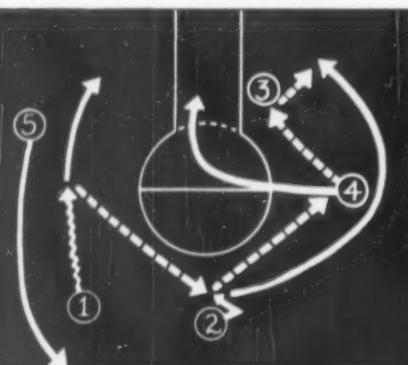
1 dribbles down left side, as 5 moves to outside and 2, 3, and 4 set up positions on right. With 1 dribbling to left, defense tends to overshift. At right moment, 1 passes back to 2—opening middle and spreading defense. 2 passes to 4 and cuts around him, as 4 relays to 3. Latter fakes to 4 and feeds 2.



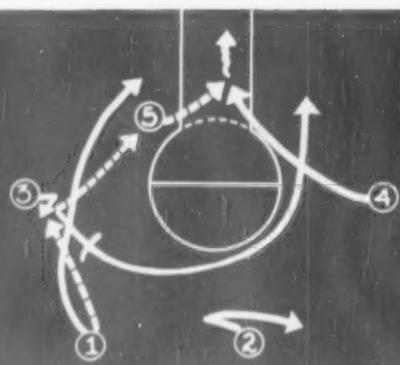
4 passes to 1, delays, and fakes to left to get position on man. As 2 jockeys near left corner, 3 comes up as if to take pass from 1. 3 then cuts across 2 in pivot spot. As 1 feeds 2, 4 cuts off 3's moving screen for feed from 2. If feed doesn't develop, 3 screens for 5 who cuts for pass from 2.



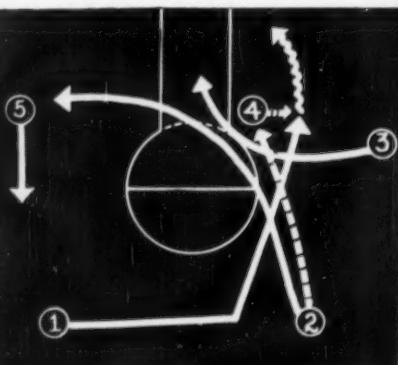
3 passes to 5 and cuts. If he doesn't shake loose, he clears out to left. At same time, 1 comes up to screen for 2. Latter fakes right and drives hard to left, cutting off 3's back. 4 and 1 move back for defense, while 5 and 3 go in for possible rebound. Note how middle is left wide open for cutter.



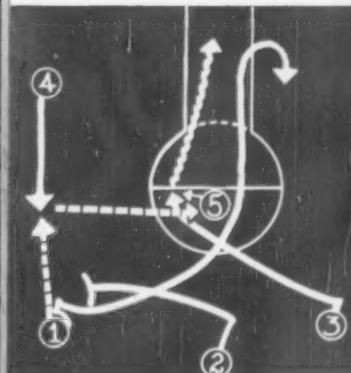
1 dribbles down left side, as 5 moves to outside and 2, 3, and 4 set up positions on right. With 1 dribbling to left, defense tends to overshift. At right moment, 1 passes back to 2—opening middle and spreading defense. 2 passes to 4 and cuts around him, as 4 relays to 3. Latter fakes to 4 and feeds 2.



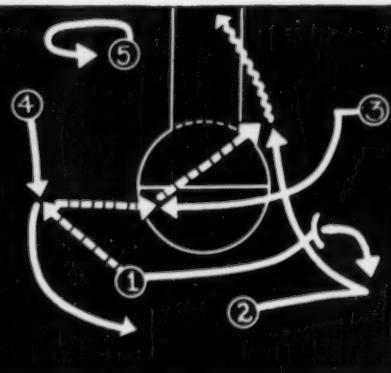
1 passes to 3, who relays to 5 and then comes across to screen for 1 driving around. After 1 cuts, 3 continues around circle, setting moving screen for 4. 5 fakes pass to 1 and feeds bounce pass to 4. A sharp cross between 3 and 4 makes it tough for their men to switch. 2 stays back.



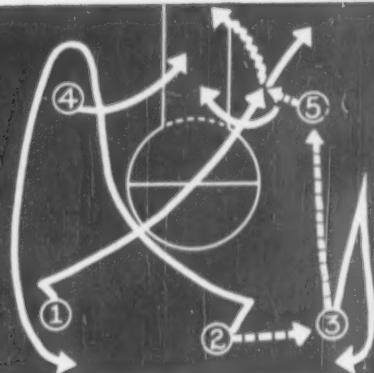
2 passes to 4, drives, and clears out middle by moving into 5's spot—as latter moves back to safety. 3 cuts off pivot, and latter fakes to him. Meanwhile, 1 moves into good cutting position. At right moment (after 3 cuts), 1 drives outside 4 for feed. If 1 doesn't break free, 4 can keep ball for shot.



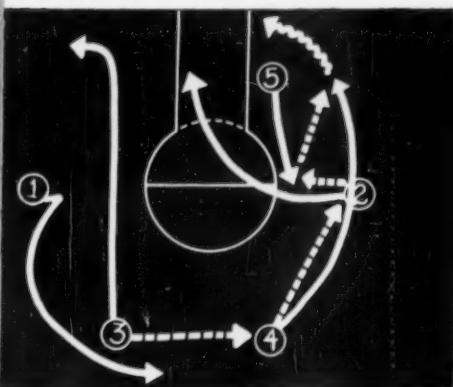
As 2 moves left to screen X-1, 1 feeds 4 moving up side. 1 drives around both screen and post 5, then 3 cuts off 1 and around post for feed and dribble into basket. Note how 1, 2, and 3 conceal their moves by faking in opposite direction, and how 1 fishhooks back to a strong defensive position.



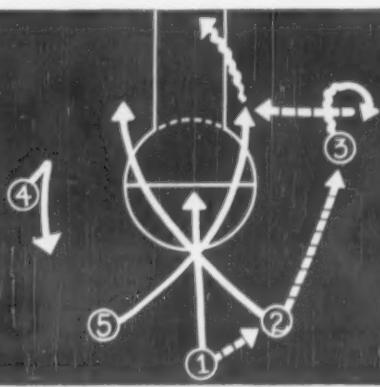
1 passes to 4, then drifts to side with 2—apparently out of the play. 4 relays to 3 breaking into high pivot. Meanwhile, 1 comes to stop, setting screen for 2. 2 cuts sharply off screen and in for feed from pivot. 4 and 1 fall back for defense, and 5 clears out underneath, then returns for rebound.



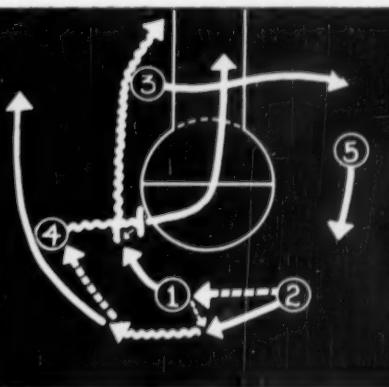
2 passes to 3, fakes right, then breaks down and around to left. 3 passes to 5 and follows ball. 1 fakes left and cuts sharply behind 2's moving screen. 5 feeds 1, if possible, or may pass to 4 cutting behind 2's screen. Observe nice defensive balance assured by 3 and 2, while 5 is feeding either 1 or 4.



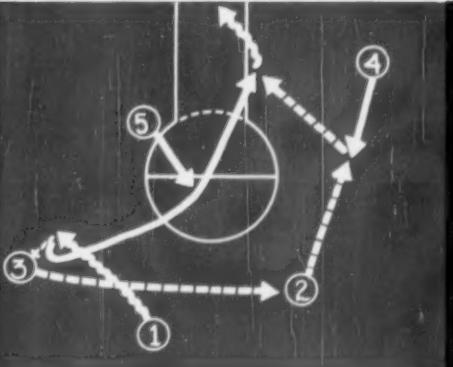
3 passes to 4, then moves to near corner. 4 passes to 2, as 5 moves up to post position. 2 feeds post and 4 drives down back side, running his man into 2. 2 then swings around post into middle. 5 fakes to 2 and feeds 4. If neither 2 nor 4 is open, 5 can dribble across and reset post on opposite side.



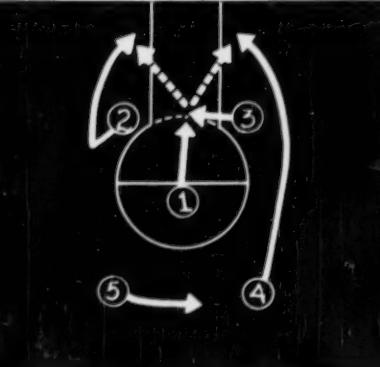
1 passes to 2 who relays to 3. Latter dribbles forward, then pivots to outside. Meanwhile, 1 drives in but stops at foul line. After feeding 3, 2 cuts past 1. 5, moving toward ball, times break to cut sharply behind 2. 3 then passes to 5 for shot. 4 starts in with play but reverses to cover defensively.



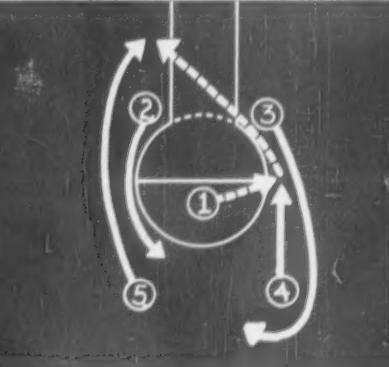
2 passes to 1 and follows for return hand-off. After short dribble, he passes to 4 and continues around. 4 fakes feed to him and dribbles to side of lane, 1 then cuts off 4. Note how 3 clears underneath, 5 comes up for defense, and 4 breaks toward middle for rebound or return pass from 1.



1 dribbles to left, hands ball to 3, and pivots to form inside screen. 3 passes to 2 who relays to 4 coming up floor. At same time, 1 breaks for basket, cutting close to 5 who's moved up to set screen above foul line. If 1 times his cut properly, defense won't have time to switch when 4 feeds 1.



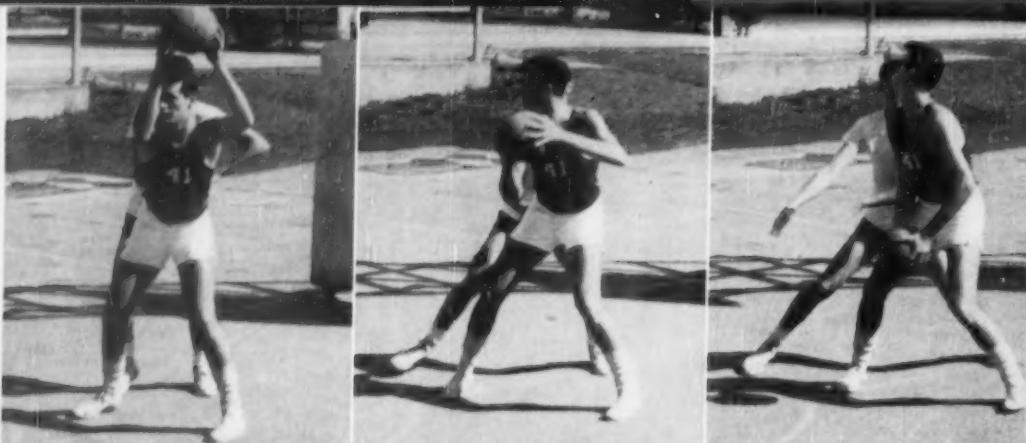
Jump-Ball Play: 1 taps to 3, who moves into lane as ball goes up. Meanwhile, 4 drives around toward basket, while 2 takes one step up and sharply reverses direction. 3 doesn't catch ball. He reaches up and quickly flicks it to either 2 or 4, whichever is free. Note how 5 moves over for safety purposes.



Jump-Ball Play: This time 1 taps to side to 4, moving down from guard position. 4 then either flips or flicks ball to 5, cutting down opposite side. Both 2 and 3 move up floor to assure good defensive balance. These types of quick plays can produce easy baskets—but make sure to protect back court.

FAKE, STEP AND JUMP

Upon receiving a nice high pass out front, the pivot man shoots a quick glance back to locate his man. Perceiving him on the inside, the pivot head-and-ball fakes sharply in that direction (without moving his feet). That moves the guard even more to the inside. Whereupon the pivot steps to the outside (left) and quickly goes up with a close-range jump shot.



FAKE AND DRIVE UNDER

This time the pivot man fakes to his left (outside), with a short left step and a head-and-ball feint. As his guard responds in that direction, the pivot takes a low fast dribble with the left hand, a cross-step with the left foot, and a long step with the right foot driving down the inside for a nice close-in shot with the left hand (off the right foot).





ORGANIZATION FOR GAME DAY

COACHES who go into a game without a carefully prepared battle plan are begging for trouble. You simply can't leave everything to memory or divine providence. To assure maximum efficiency, you must follow a master blueprint—a plan that derives the most out of your system and enables you to adjust to any situation or emergency.

The following game-day plan (which will later be broken down into detail) is observed at the University of North Carolina:

Locker room before game:

1. Go over scouting report on team being played.
2. Decide on starting lineup.
3. Decide on offense to start with.
4. Decide on defense to start with.
5. Adjustments to be made according to situations.

Style of game to be played:

1. Normal game.
2. Control basketball.
3. Hold ball back.
4. Fast break.
5. Semi-press.
6. Full-court press.

Pre-game practice:

1. Warm-up drills.
2. Set shooting...jump shooting.
3. Foul shooting.
4. Go to dressing room for final instructions.

First time out:

1. Huddle in time-out.
2. Players do not talk unless asked question, or if injured or tired, etc.
3. Discuss possible changes in strategy.

Substitutions:

1. Reasons for substitutions.
2. Decision on three personal fouls, whether to take out player or to leave him in game.
3. Decision on four personal fouls, whether to take out player or to

leave him in game until he fouls out.

Between halves:

1. Check score book...look over shot chart.
2. Tell players of their own personal fouls and of the fouls on the opponents.
3. Observe leading scorer on other team.
4. Make adjustments in offense and defense if necessary.
5. Give starting lineup for second half.

Decisions:

1. When to freeze ball if we are leading.
2. When to go into full-court press.
3. Plays with seconds to go.
4. Match-ups.

LOCKER ROOM DETAILS

Our team arrives at the dressing room one hour before the game. After the squad has dressed and the trainer has checked each player, we have a meeting.

At this meeting, my assistant, Buck Freeman, goes over the scouting report for the last time. The names, numbers, heights, offensive and defensive notations are put on to a large blackboard so that the players can easily remember the significant details.

We decide on the starting lineup and announce it to the team. This lineup will depend a great deal on the lineup of the opponents. We usually try to start three big men and two smaller men, the regular backcourt men. We may alter this if we intend playing a fast-breaking game.

Our initial offense and defense also depend on the nature of our starting lineup. If we're to start

By **FRANK MCGUIRE**

Head Coach, University of North Carolina

with a man-to-man defense, we give the individual match-ups. Here's where the personal equation comes in.

A player is told to play a specific opponent. In advance (through our scouting report), he's been informed of this player's strong points and weaknesses. He's then appealed to in no uncertain terms to stop that man. If each of our players does his job, we have a good defense.

Of course adjustments must be made after the game has started. We try to anticipate these moves in order to make them without taking a time-out. For example, we may have to change a match-up or double-team some player who gets very hot.

STYLE OF GAME TO BE PLAYED

We mix up the following offenses in a general pattern: Single pivot, double pivot, five-man weave, post offense, fast break, and full-court press.

We play our normal game whenever our opponents use a basic man-to-man defense, starting off with our regular offense as given above.

We'll play a control game whenever our opponents dominate the backboards and are giving us only one shot at the basket. Also, when our opponents are using a running game or are a well-known fast-break team. We try to slow them down by holding on to the ball and taking only good shots. In other words, we try to get the other team to play our style of game. Usually, a fast breaking team isn't familiar with control basketball, and this should work to our advantage.

We'll hold the ball against a team superior in manpower and bench strength, and as a change in tactics. This style of game is tremendously disliked by the spectators, and can be used only on rare occasions. You'll find that the opponents will usually go into a full-court press to try to break it up.

We'll play a fast breaking game whenever we have control of the boards and we know that our opponents have one or two slow men.

We'll use the semi-press against opponents who are poor ball-handlers or who take a great deal of time to set up patterns. We also find this defense effective against single and double pivot teams. You must have your players in great physical condition to play a semi-press.

The full-court press, when used at the start, is considered an offense. We use it as a surprise. We like to spring it against teams that have one or two big men around 6' 10".

This defense usually forces the opponents to deploy the big men as posts, far away from the offensive basket. This helps destroy their effectiveness, and also puts them into the unaccustomed role of ball-handlers. Some coaches take out their big men when the opposition starts with a full-court press.

PRE-GAME PRACTICE

In warming up before the game, we use a three-man passing drill and a layup for about five minutes. The purpose of this is to warm up the muscles and to loosen up generally. This part of the practice is supervised by the trainer, who's always present.

After this first drill, we take set and jump shots with certain players working on their pivot and hook shots underneath. Finally, the starting team and the first-line substitutes practice their foul shots. Then the squad returns to the dressing room for a final briefing.

FIRST TIME-OUT

Once the game starts, we let the team play as planned until it becomes necessary to change some of our plans. This we do in the first time-out. Our players huddle in a group right in front of our bench, and are taken care of by the trainer. Players do not talk in the huddle unless asked a question or if they've been injured or are tired.

During this and subsequent time-outs, we discuss the strategy to be used or, if the other team has taken the time-out, we may leave things as they are. Sometimes the work of the scout is thrown out the window at the first time-out. That happens whenever opponents have completely changed the style of playing or are using players different from the ones originally scouted.

We try to save our time-outs until the end of the game, when we may need them in order to stop the clock and try some new moves.

SUBSTITUTIONS

The first substitution is usually an important one. With this move, you may change the style of game you've been playing. For example, by substituting a small man for a big man, you might change from a pattern offense to a fast-break attack. Or, by inserting another big man into your lineup, you might switch to a double pivot under the boards.

Of course you don't necessarily have to change your style of play. The first substitute might merely be a replacement for a player who isn't doing too well.

While some coaches will immediately remove a player who picks up three personal fouls, others won't take him out unless it's very close to the end of the half. Experience has proved that foul No. 4 quickly follows foul No. 3, and coaches gamble on this. They may open the second half with the player having three fouls and go along with him until he draws his fourth. At this point, they'll yank him out and wait for the closing minutes before putting him in again.

Other coaches believe in leaving in a player regardless of his fouls. They feel that a boy doesn't play as well after a stretch on the bench. This probably will always remain a moot question.

If possible, it helps to have a unit in reserve that's been trained in freezing the ball or at throwing up a full-court press. A unit like this can come in very handy in the final minutes of close ball games.

BETWEEN HALVES

During the first half, we have one of our managers chart the shots taken by both teams. This shot chart tells us at a glance where the opponents are hitting from, enabling us to make any needed defensive adjustments.

Together with the score book, it tells the story of the first half. From this, plus the intense observation by my assistant and freshman coaches, who take notes on the bench, we arrive at decisions for the second half.

We may stick with the same line-up that finished the first half or we may make certain changes to meet some new situation that may have arisen. For example, if our opponents have put another big man into their lineup, we may decide to do likewise.

We study the score book and tell our players how many personal fouls they've committed and the number on each of our opponents. We warn them about the number of time-outs we took during the first half, and to avoid taking an extra time-out at the expense of a technical foul.

We make certain observations about the leading scorer of the other team and offer suggestions on how to stop him. At this point, we may also decide to change our match-up on this player, or other match-ups if necessary.

If our offense is being stopped, we'll make adjustments—changing our style if necessary. For example, if the other team has a bigger player than our pivot man, we'll stop using a single pivot offense and put our

(Continued on page 68)



University of Florida Gymnasium During Kentucky Game



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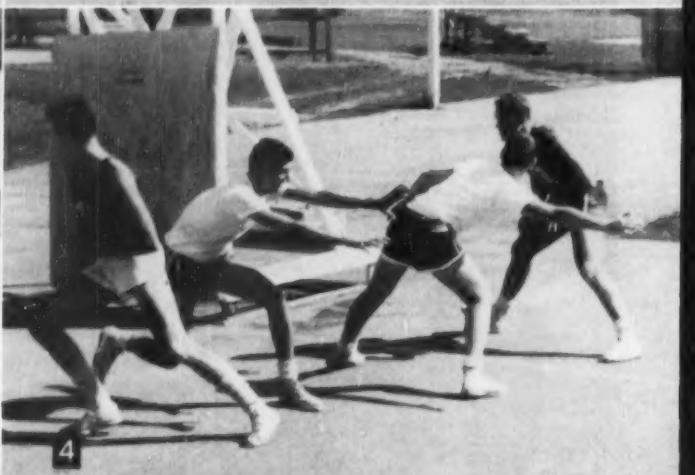
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By E. C. (DOC) HAYES, Coach, Southern Methodist University

S. M. U.'s Post Series

SINCE we feel that personnel is more important than a specific pattern, we have always made an effort to vary our offense to get the most out of the available talent.

The past two years we've been blessed with excellent personnel, including the big boy who's so essential to success in modern basketball. Our center, 6' 8", developed into an excellent offensive man. He had a fine assortment of shots, including a good hook shot; fake, roll, and lay-up; and jump shot; and he could hit well from outside.

Our forwards were fine outside shooters and good feeders and could drive, while our guards had speed and could pass, shoot, drive, and feed off the drive or shoot.

Because we feel that basketball is a game of habits and reflex actions, we drilled for long periods on the various situations that occur in the game so that the boys could capitalize on their opportunities.

To make sure that we utilized every bit of the boy's natural ability, we worked on the development of his individual skill with one-on-one, two-on-two, and three-on-three drills. Examples of the drills we used are give and go; fake and drive; fake, drive, and shoot; fake and shoot; drive, change up, and shoot or pass; etc.

Though we emphasize a freelance game, we realize that freelance without pattern or purpose is

most likely to result in confusion and a scrambling sort of offense. We hence decided upon a clear-out series because of the advantages we thought it would give our personnel. We used the single post and set it up as shown in **Diag. 1**.

We wanted our post man to work off the base line and our outside men to set up just about as shown. If the defense was straight man-for-man or a variation of it, we could feed the post man in the dotted area. His first option was to get his shot if possible, with the forwards following and the guards covering back, with one guard around the free-throw line.

As long as we could hit the post, we wanted no drive into the area he occupied. But we wanted movement by the outside men, so that if the defense sagged or helped each other out the post would have someone to pass to. We did not hesitate to take the outside shot. We stressed floor balance on all movement.

When we couldn't go to the post because of the defense, we cleared out forward or guard as shown in **Diags. 2 and 3**.

In the clear-out, we follow these options: If the post can get any of his shots, that is the first option. As a second option, the feeder sets a screen. No. 1 comes behind the screen, takes a pass from the post, and drives for a lay-up; or returns the pass or passes in any other op-

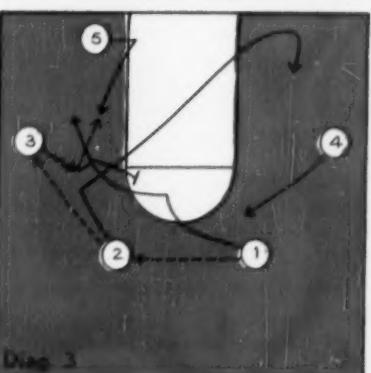
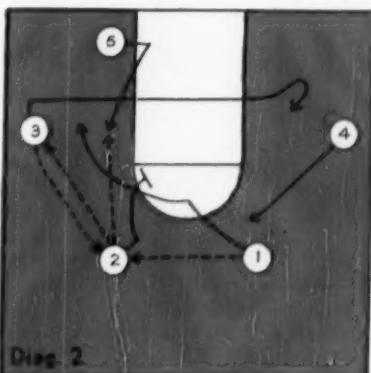
tion that may occur; or jump-shoots over the post. In the third option, if a switch occurs or for any other reason the screener can go, he does.

The follow-up usually comes from the post, screener, and man who clears out. We insist on keeping floor balance.

During the movement of the ball in setting up the clear-out, the boys can give and go, take advantage of any defensive mistake, and, with fakes and finesse, try to induce the defense to make the mistake that will release them.

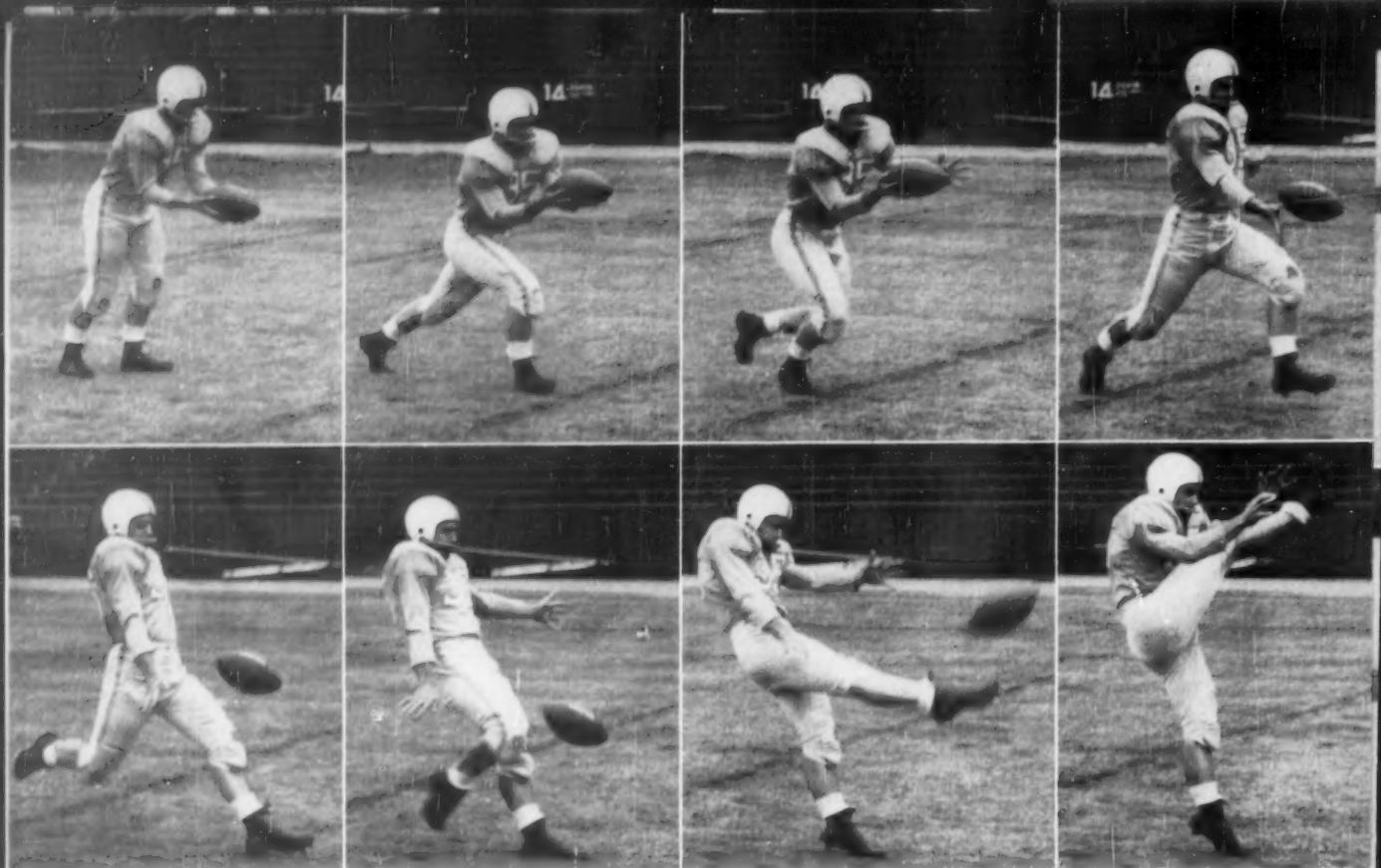
Because of the effectiveness of this procedure, due largely to the ability of the boys and to the widened lane, our opponents kept throwing all sorts of zones at us from the latter part of December

(Concluded on page 71)



END-LINE STUNT

The big man sets up near the lane, half-facing the outside ball-handler. He fakes a cut to his left by lunging with the left leg, and the outside man nicely fakes a low bounce pass to him. This brings both guards over in this direction. The big man then quickly reverses off his left foot, pivots around, and drives for the opposite side of the basket, where he takes a fine lead bounce pass for an easy layup. This stunt is a big favorite with pivot men in the East.



• Claude Benham, Columbia's great quarterback, beautifully demonstrates all the finer points of kicking. Though he keeps his kicking foot back rather than slightly advanced, his form is well-nigh perfect. Notice that he doesn't retract his arms after receiving the center snap and how perfectly he drops the ball onto the instep of his kicking foot.

Practice Program for Kicking Specialists

COACHES should recognize the importance of developing kicking specialists and try to organize this phase of the program in a way that will assure mastery of the intricate fundamentals.

First, discard the idea of using the kick only as a last resort. When conditions are favorable, the kick (either a quick kick or punt) is the surest, quickest, safest, and most effective means of advancing the ball. Since many close games are won by breaks growing out of the kicking game, it is important to use the kicking game wisely and thoroughly.

The following is a form of outline which, if followed, will enable the specialist to avoid serious errors and develop confidence in his specialty.

3:00 to 3:20, Specialists report on field.

1. Punters, centers, receivers.
2. Kick-off men.

3. Place-kickers and holders. This is the period for working with the specialists. The objectives here are long range.

Drills for Centers: The first drill for the center is to teach balance. He should have his weight forward over his feet so that he can pass the ball with his arms only and not be pulled forward or pushed backward.

Stance: If the center is right-handed, he should put his right foot back to get more follow-through with his right hand. Check the following:

1. Feet parallel.
2. Weight equally distributed over both feet.
3. Buttock even with shoulders.
4. Slight break at elbows.

Grip on Ball: It is preferred that

the center have both hands up near the forward end of the ball. Fingers, wrists, and forearms must be relaxed. He should feel the ball rotate off the fingers when it leaves the hand.

It is necessary to find out at what distance the center can pass (perhaps a dozen passes with ease). This is the practice base. Keep him on this and let him build up to a higher level.

Drill (Fingers, Wrists, Forearms): Have the center lift the ball to a position several inches from the ground and snap it from there. Throw through the receiver, not to him. This drill helps develop wrists and finger snap.

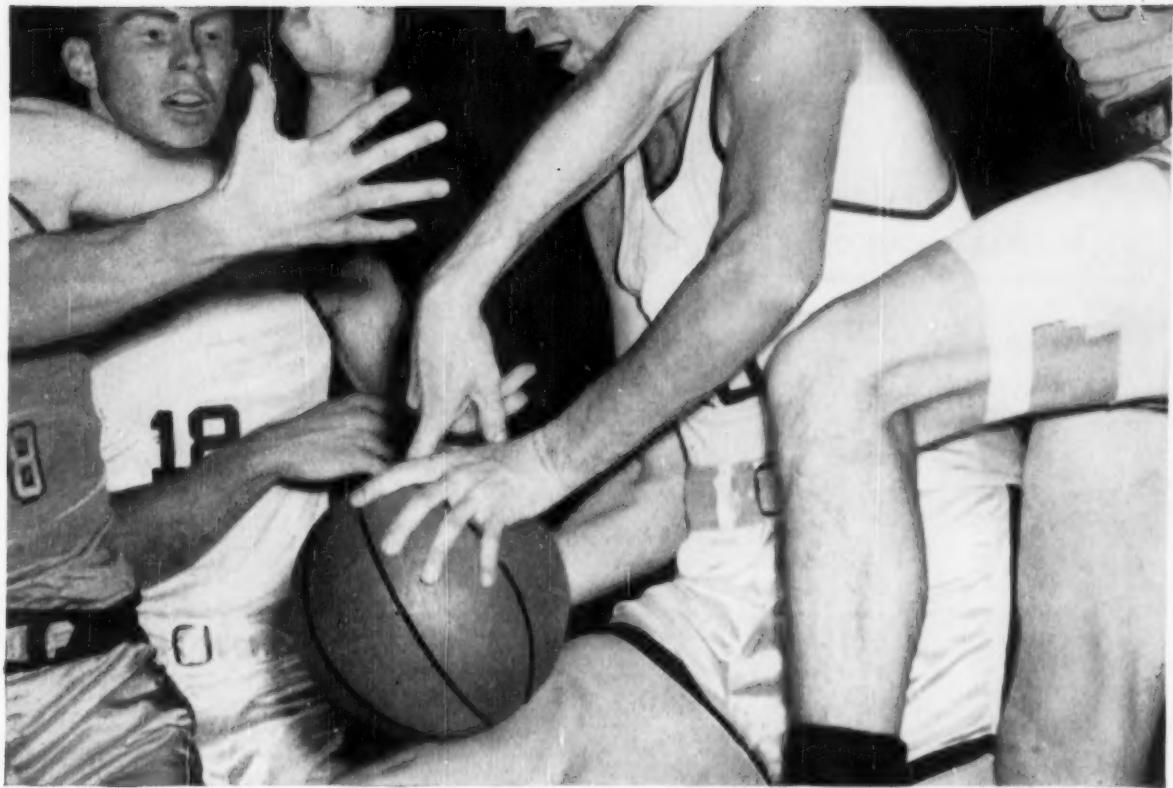
Kicker: It's essential to find men who are well-coordinated and who can take coaching readily.

Stance:

1. Feet—almost as wide as kicker's shoulders.
2. Weight—equally balanced on both feet, neither forward nor backward lean.

(Continued on page 55)

By DAVID A. STRONG
Coach, Sacramento State College



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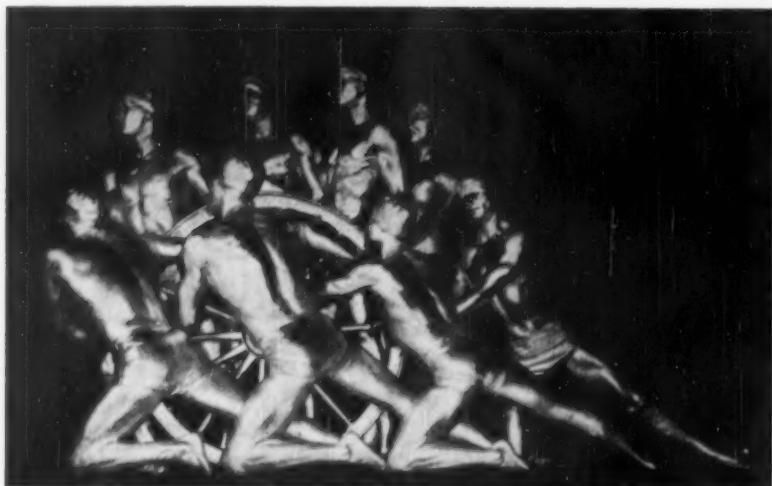


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By THOMAS DeCARLO
Coach, Southern Illinois University



"Cooperation," a popular theme for the tableau or living statuary.

Organizing

an Exemplary Gymnastic Team

A SOUNDLY organized program of gymnastics and exhibitional training offers three major rewards in the areas of physical fitness, social development, and recreational satisfaction.

The first objective is physical fitness. Few other activities have so much to offer in the way of total body development. Strength, stamina, coordination, agility, and flexibility are just a few of the benefits. These qualities are developed in a captivating manner and leave lasting impressions with all.

The second objective is social development. Through its individual-

ized nature, gymnastics aid in developing one's personality and emotional well-being. It creates an inner feeling of self-confidence and sureness, and serves as an outlet for excess energy and physical expression.

Such factors as spotting and harmonious cooperation develop a sense of trust in and need for one another, and words cannot describe the feeling of accomplishment engendered by the mastery of a particular stunt or routine.

The third objective is recreational satisfaction. Various turnvereins, YMCA's, athletic clubs, and colleges

utilize this objective to a high degree. Exhibition and apparatus training encourages coeducational activity, enabling the students to spend their leisure time in a pleasing and worthwhile atmosphere.

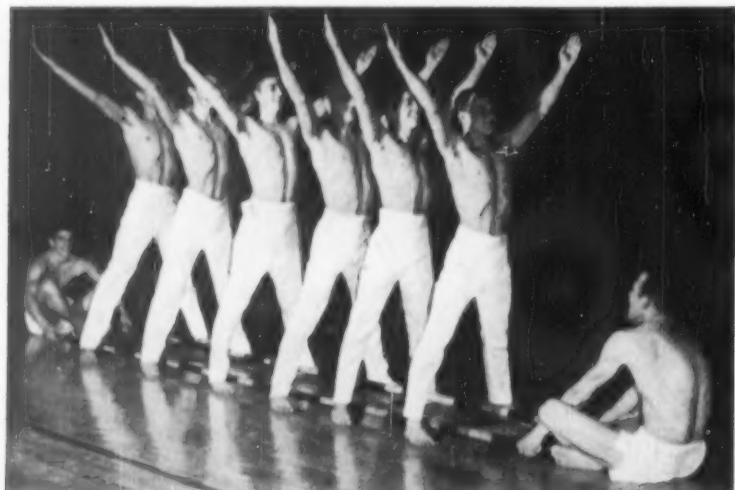
Though gymnastics are mainly practiced in gymnasias, they can also be practiced on various other recreational areas such as beaches, picnics, lyceums, and so forth. With the proper leadership and attitude, a performer can project his ability and personality.

One of the prime requisites in gymnastics is above-average strength in the arms and shoulders. This should be kept in mind when choosing personnel for the apparatus phase of the team. It needn't be accented so much in the other phases (dancing, routines, etc.).

Since the instructor must usually deal with individuals who've had little or no experience in the activity, he should try to induct those who come close to the mesomorphic type. These students will be more adaptable to apparatus activity.

About a month before the apparatus season actually gets underway, the boys should be started on conditioning exercises. The injury incidence in gymnastics is rather high, and a good pre-season conditioning period will obviate many a sprain and pulled muscle.

The conditioning exercises should be aimed at the entire body. In time, the boy will develop the muscles essential to his particular



The bamboo dance, an interesting yet easy number to teach.

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"The boys at New Trier are really enthusiastic about Trampolining," says Joe Giallombardo, "which is a good explanation of why New Trier High has captured three of five years' titles in Gymnastics and Tumbling, and have the first and second individual champions of the state. Nissen Trampolines have certainly proven to me that they are built to withstand the constant use they get from New Trier students."

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choice of apparatus. In the early phases, the performer should stick to light movements with plenty of stretching. The heavier workouts should be begun in about the second or third week. Numerous dips, chins, rope climbing, toe touching, neck bridging, and body stretching will usually develop the flexibility and strength needed for the advanced work.

The instructor should remember that most boys, unless body-conscious, are very much out of condition at the beginning of the year. Unless he holds them back, and carefully spots all their exercises, they're apt to injure themselves.

The average incoming student knows little or nothing about gymnastic activity. When such boys appear for team practice, it's advisable to acquaint them with all apparatus available. After two or three weeks, they should be sectioned off to no more than two pieces of apparatus. They'll thus progress more rapidly in learning the basic fundamentals and eventually the more advanced moves.

Once having obtained the team nucleus, the next step is to start on the exhibitional work. This phase offers an outlet for those who cannot readily adapt themselves to apparatus training.

If the group is large enough, it's wise to let the apparatus-minded boy stay with his training and eventually progress to a higher level of skill. On the other hand, the slower learners should be fitted into the various exhibitional drills. With this type of environment, everyone will be satisfied and individual differences and needs will be provided for.

The next move of the leader or coach is to start thinking about an exhibitional program to which the students can best adapt themselves. Numerous gymnastic routines, dances, comedy acts, and marching drills fit very readily into the program. The instructor should be on the lookout for boys who can sing, play an instrument, tap dance, or simply act funny. All these abilities can be incorporated into the program.

In constructing his itinerary, the coach should remember that a minimum of three routines—aside from the apparatus work—should be in the program. Most boys can easily be taught marching and wand drills (utilizing some cut-down broom handles or actual wands).

A very interesting yet easy number to teach is the bamboo dance. All that are needed are two bamboo poles about 10 feet long with

two 3-foot 2" x 4" boards on each end. Two beaters sit at each end and clap the poles together in any fashion desired, while six dancers weave in and out of the poles.

If some wooden dumbbells are available, they too can be used to create an excellent routine. The combination of a group of boys for a free calisthenic drill is also worth considering.

The "tableau" or "living statuary" has become extremely popular in recent years. A combination of aluminum powder and glycerine applied to the bodies of a select group of gymnasts, creates a stunning effect. At Southern Illinois, we use a mixture in a 3-to-1 ratio with the glycerine serving as the base. It can be easily spread over the body with the hands and just as readily removed with soap and warm water.

Various ideas for tableaux include sports, "Rope Pull," "Cooperation," "Bondage and Freedom." The latter number serves excellently as a finale. Comedy routines always add a touch of delight for all.

Since music becomes a definite part of physical education when applied to movement, it should be incorporated into the program. Not only does it serve to enhance the students' appreciation of melody and rhythm, but it adds audience appeal to the exhibition.

RHYTHM ROUTINES

Interesting rhythms that may be employed in exhibitional performances include the following:

Apparatus exercises may include any waltz-time music for parallel-bar routines: *Old Gray Mare*; *Show Me The Way to Go Home*; and *Oh How I Hate To Get Up In The Morning* may be used for side-horse routines; *Our Waltz* for still rings; improvised waltz time music for horizontal-bar exercises; and *William Tell Overture* or *Camptown Races* for long-horse leaping.

Marching drills may include *Connecticut March*, *Parade of the Wooden Soldiers*, etc.

Wand routines may include any score that has 4/4 or 6/8 tempo.

Bamboo rhythms may include any score that has 2/4 or 4/4 tempo.

Pyramids may include *Song of India*, and *Bells of St. Mary*.

Tableaux music must possess a quality of meaning and fullness and must fit the particular mood that one in trying to create. Such selections as *Hall of the Mountain King*, *Pomp and Circumstance*, *Walk* (Concluded on page 70)

George Mikan,
"The Mr. Basketball"

George Senesky, Head Coach,
Philadelphia Warriors, NBA World Champions 1956

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A PRE-SEASON DAILY DOZEN FOR BASKETBALL

THOUGH most coaches have a definite drill program for their daily practices, they tend to overlook the 15 to 20 minute interval immediately preceding practice. As a result, the "early birds"—the fellows who report to the gym early—usually kill this time playing three-man ball or practicing aimlessly and carelessly.

The wise coach will utilize this time to the best advantage. Selective, relaxed drills can pay excellent dividends. They enable the players to improve their basic skills and to warm up gradually, obviating much muscular stiffness and soreness.

This pre-practice drill program becomes increasingly important as the season gets underway. Time grows scarce, and it becomes impossible to cover everything. It's then that a planned pre-practice period can render tremendous service in enabling the players to achieve self-improvement.

How can the gym be best utilized for a pre-practice drill program? It's fairly simple to set up a "pre-practice daily dozen"—a set of drills designed to build the essential agility, endurance, and techniques.

First, survey your gym's facilities and space. The spacing for your 12 stations will naturally depend upon the available area. These stations should be away from the main playing court, yet within supervisory eye-range. Once the area has been laid out, your manager can make up signs—labelling the specific drills—for the 12 stations.

What equipment is needed? You'll need a supply of skipping ropes, volleyballs, handballs, medicine balls, punching bags, blindfold cloths, and basketballs. Armed with this equipment, you're now ready to set up the stations.

What if little or no such equipment is available? Simply improvise.

STATION 1, Rope Skipping.

The boy enters the gym and goes to the first station. He picks a skipping rope off a large hook (six of these may be inserted on a rack) and goes to work.

All players must learn to skip three-minute rounds without a miss. That's the season's goal. At the start, however, the boy may be told to do just 10, 20, 30, 40, or 50 skips to assure constant movement—the number increasing each week until the desideratum is attained.

Records must be kept, and a contest may be held to determine the rope-skipping champ of the squad.

How to measure the correct length of rope for each player: The rope should extend from armpit to armpit while the player stands on it. An ordinary clothes line can be cut to various lengths, and handles for each rope can be fashioned out of broomsticks. The better skippers may be pressed into service as instructors.

Suggested exercises:

1. Mass jumping without rope, for rhythm and timing.

2. Turning rope with one hand, left and right, to develop wrists; turning rope with both hands away from body, full swing, forwards and backwards.

3. Straight rope jumping, double time, skipping, trick jumping, speed jumping, endurance jumping, team relay skipping contests.

Scoring: 1 to 2 minutes, duffer . . . 2 to 3 minutes, good . . . 3 to 5 minutes, excellent . . . over 5 minutes, All-American.

STATION 2, Push-Aways:

Player sets himself arm distance from wall, feet spread not too far apart, and places hands shoulder-width apart against wall. He then bends arms so that elbows touch

chest against wall. (Excellent exercise with which to develop hands, wrists, arms, and shoulders.)

Scoring: 15 push-aways (in 1 minute), duffer . . . 20 push-aways, good . . . 30 push-aways, All-American.

STATION 3, Jumping Drill:

The player must try to touch either the backboard or the rim of the basket, depending upon how high he can jump. He keeps jumping without stopping, using the left and right hands.

Scoring: 25 times, duffer . . . 30 times, good . . . 40 and over, All-American.

STATION 4:

Shadow Boxing: Players work out in pairs (buddy system). The buddies face each other and spar—dodging, slipping, ducking, always on the move. Only body touches are permitted, no face touching. Scoring: 5 touches win.

Cross-Line Hopping: A square box is drawn on the floor and bisected from top to bottom and from side to side. The four boxes are numbered clockwise 1, 2, 3, 4. The player places his feet in boxes 1 and 3, then hops over to 2 and 4. He keeps springing in this fashion, alternating clockwise and counter-clockwise movements.

Scoring: 30 hops (in 1 minute), duffer . . . 50 hops, good . . . over 50 hops, All-American.

STATION 5, Wall Passing:

The player stands six feet away from wall and must make 60 to 80 passes against the wall in 30 seconds. The passing grade may vary according to the overall ability of the squad. Spots may be chalked on the wall to improve concentration, the spots running both vertically and horizontally. As a variation, the players may be asked to pass with just one hand.

STATION 6, Punching Bag:

The player punches the bag as fast as he can for 1 minute. Later

By S. J. PICARIELLO
Long Island University (New York)

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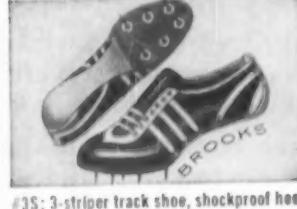
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on, for 2 minutes, and then for 3 minutes. Speed is the idea with the player stepping around, always on the move.

STATION 7, Tap-Ups:

The player tosses the ball against the side of the backboard, jumps up, and keeps tapping the ball (using both hands) against one spot. He counts his taps and on the 10th effort, he tries to tap the ball into the basket. If he misses, he does it again.

Meanwhile, another player is doing the same thing on the other side of the basket. The players then switch sides.

Coaching Cue: In grabbing the rebound, keep one hand on top and one on bottom—not on the sides where the ball can be flipped out. Spread legs, use fingertip control.

STATION 8, Short Shooting:

Standing directly under the basket, the player uses first his right hand and then his left in trying to make 50 lay-up shots without missing. He doesn't start over again if he misses. He takes 50 shots without stopping, then moves to next station. *Coaching Cues:* Keep opposite-hand opposite-foot theory in mind. Look at one spot on backboard and keep hitting it. Don't look at basket.

Pivot Shots: Turn back to basket and take (1) short turn pivot shot, (2) step-away shot, (3) twisting jump shot, (4) fake left, shoot right, (5) fake right, shoot left, (6) fall-away shot, (7) two-hand underneath pivot shot.

Jump Shots: Face basket, jump high, flip wrist. Keep jump shooting as you proceed around the horn.

STATION 9:

Medicine-Ball Passing: The players pair up and practice every type of pass with a medicine ball—chest, two-hands, one-hand baseball, two-hands overhead, behind-back, two-hands underneath, two-hands across face, hook, jump (one and two hands), and others in team repertoire.

Handball Fielding: One - vs - one competition, player throws hand ball against wall and other man must field it. Idea is to make the opponent move. First one who misses 5 chances loses.

STATION 10:

Blind Dribbling: Players work in pairs, one man being blindfolded and other men directing him. Latter has "blind" man dribble left, right,

forward, backward, double time, behind back through legs—keeping his head up. Players then change places. Excellent drill to improve touch. Advise slow dribbling; make it fun but keep it safe.

Box Ball: A large box is drawn on floor and bisected evenly from top to bottom and from side to side. The players face each other and try to keep the ball moving back and forth in the opposite box. *Alternate Game:* Place disk in center of box and have players try to hit it (with ball) into the opposite box.

STATION 11, Set Shooting:

Working in pairs, feeder and shooter: Take 10 shots around the horn, 10 around the key, then exchange positions.

STATION 12, Foul Shooting:

Working in pairs, feeder and shooter: Each man shoots 50 fouls, using three different styles—underhand, overhand set, and one-handed jump.

FOOTBALL SAFETY

SPEAKING for the Football Safety Committee at the annual meeting of the National Federation, Secretary C. B. Fagan of Wisconsin declared that the F.S.C. will concentrate its efforts this season on a detailed *study of factors* involved in connection with tackling and being tackled.

The reason for concentrating on this activity is that a 1955 study of the serious football injuries (not necessarily fatal) shows that 33% of all serious injuries are to a tackler and an additional 24% are to the runner being tackled. Hence, tackling activity is responsible for 57% of all the serious football injuries.

The Committee feels that all factors connected with this fundamental activity should be carefully analyzed for the purpose of determining ways in which some of the hazards can be eliminated. There have been changes in methods of coaching this activity, and some of these changes may have introduced additional hazards.

Regardless of whether the type of tackling can be improved, it is felt that calling the attention of coaches and players to certain protective measures will have a beneficial effect.

In connection with this project, it was recommended that the National Federation devise means of publishing and distributing information which will encourage further safety measures. Such publication should include the recently devised "10 Football Safety Commandments" and related material.



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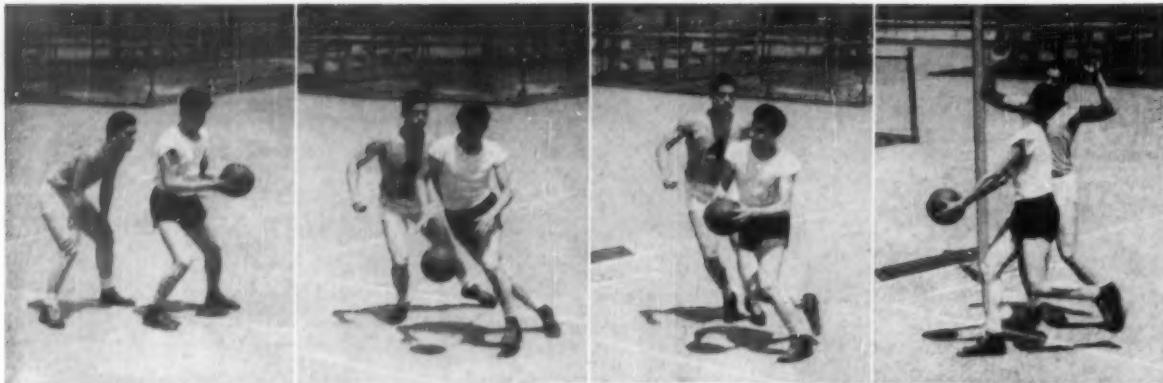
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HOOK ON THE MOVE: Properly executed, the hook is an unstoppable shot. Note how the shooter keeps his body between his man and the ball and how he delivers with a full-arm sweep. The guard actually is defenseless.

Speed up the offense!

THE aggregate speed of any basketball offense, whether it be fast break, ball-control, or varied, is limited by certain factors. These are generally regarded as the inherent speed of the players, the degree of their fundamental perfection, and the time spent upon the particular offensive pattern.

However, there's another factor involved and, fortunately, its application lies within the realm of practical coaching. The following discussion deals with this additional factor.

The basketball offense can be speeded-up materially by *reducing the time lapse between any two successive fundamental movements*. This involves three guiding principles which, if properly applied, can reduce this lost time to a minimum. These principles may be designated as:

1. Elimination of waste motion.
2. Combining of two movements.
3. Execution of two movements simultaneously.

Putting these principles into effect involves the following considerations:

1. *The passing must be accurate.* Ideally, the ball should be received at the point where the next movement is to begin, whether it be pass, shot, or dribble. An inaccurate pass requires the player to catch the ball and then move it an appreciable distance to the point of

initiation of the succeeding move. This adds time to the total act. Thus, *accurate passing is the first step in eliminating waste motion.*

One type of player is interested only in how he looks in getting the pass away. Another type is happy just to get the ball past the guard or through a guarded area to the receiver. Both these players seem to feel that as long as the receiver manages to catch the ball, the pass is a success.

This is an erroneous concept. The only value of passing lies in its results, namely, *accuracy* (and of course, timeliness). Unless the coach makes a special issue of getting the players to work for accuracy in their passing, there will be slight improvement in this respect.

2. *The hand position in receiving the ball should require little or no adjustment for executing the following act.*

The desired hand position, in receiving passes above the waist, is that taken for the two-handed set shot. Due to the similarity of wrist and finger action, this hand position also serves for the push pass and the two-handed bounce pass and overhead pass.

The same hand position can be used for the one-handed pass, shot, or the dribble by laying back the wrist and twisting the forearm of the hand remaining on the ball to whatever degree is necessary.



By ROBERT G. DELL, Coach, Weirsdale (Fla.) High School



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Thus, by using the same hand position for receiving and dispatching the ball, time is saved by the combining of two movements.

Due to the speed of some passes or to an unusual amount of spin on the ball, the position of the hands upon reception may vary somewhat from that desired. This can be rectified by twisting the ball slightly with one wrist as the other hand is slid over the surface of the ball to attain the desired hand position (no "fingering" the ball into position).

This action must take place during the brief instant that the ball is moved from the point of reception to its location for the subsequent movement.

A position with the fingers pointing downward—actually a reversal of the set-shooting hand position—is used in receiving a pass below belt-level. This permits the immediate execution of an underhand pass when called for.

In case a pass at a higher level or a shot is to follow, the hand position is changed to the finger-up style by the wrist-twist, sliding hand method mentioned above. Of course, this must be done during the transition of the ball from the low-level point of reception to the higher-level point of release.

3. *The path of the ball from its point of reception to its point of release must follow the shortest possible arc.*

Not all passes will be as accurate as desired and, on occasion, the receiver may contemplate a move requiring the ball to be released at a different level from that at which it's received. However, to save time, the distance the ball travels from catch to release must be as short as possible. A relatively flat arc, rather than the theoretical straight line, will aid in blending the catch with the dispatch.

Any additional distance the ball is moved constitutes waste motion and must be eliminated to save time. Basketball is a game of split-seconds with the issue resting upon a relative basis—a split-second saved by the offense will make the defense a split-second slower.

Players commonly err in executing a push pass or baseball pass by catching the ball at the proper level for the pass, lowering it to belt-level, and then raising it to passing position. The same fault of lowering the ball to the waist and then returning to the proper position for initiating the shot is often evident in getting off a one-handed shot.

Another frequent error occurs in starting a dribble. The player will raise the ball appreciably and then turn over the hand and push the

ball to the floor. The proper procedure is to start the dribble from the level at which the ball is received (or held) by turning over the hand immediately, accompanied by a sharp flexion of the wrist to direct the ball downward.

One of the paradoxes of basketball revolves around the efforts of the beginning player to imitate some expert ball-handler he admires. Just as often as not, the beginner's efforts will result in an amazing conglomeration of loops and sweeps that's outstanding only with respect to the amount of waste motion involved.

Yet, oddly enough, it's the very absence of waste motion that gives the expert's ball-handling the smoothness and efficiency that captures the imagination of the beginner. Carl Hubbell, speaking from a baseball standpoint, covered this principle very aptly when he said, "If you're good, you don't have to be fancy." The coach usually understands this implication. The problem is to get it across to the players.

In his 22 years of coaching at Melrose, Bronson, Trenton, and Weirsdale (all in Florida), Robert G. Dell has never had a losing season—his teams winning about 80% of their games. During his first nine years, they never lost two games in a row. It took 14 years for an opponent to chalk up as many as 40 points against them. And it took 20 years before an opponent could record as many as 50! Coach Dell has patents pending on various athletic devices and is now writing a book on basketball.

4. *The appropriate foot movement, initiating the forthcoming action, should be started during the reception of the ball.*

On the longer passes, requiring a step in the direction of the receiver, or in situations where the location of the receiver necessitates a partial pivot by the passer to align himself for his pass, this principle of executing two movements simultaneously should be observed.

As the ball reaches the player's hand, he should raise the foot to be moved just clear of the floor and then, as the ball is caught and passed, that foot will automatically move through its desired course. This trick of getting the moving foot free of the floor will also insure the correct transfer of weight throughout the reception and passing sequence.

Following is a simple but effective drill for versing the players in this simultaneous foot movement:

Four players stand at the corners of an imaginary 20' square. The ball is passed (two-handed push) in a clockwise direction with each player facing the man who passes to him. The players need only be told to free the foot (nearest their intended receiver) from the floor as the ball is caught. The step toward the receiver, simultaneous with the ensuing pass, will occur almost automatically.

The entire procedure may then be reversed with the ball being passed in a counter-clockwise direction. When the desired foot movement has reached a satisfactory stage, the coach can give attention to the accompanying factors such as accuracy, proper hand position, and shortest arc during transition of the ball.

This drill can also be used with the baseball pass, passing left-handed in the clockwise movement of the ball and right-handed in the counter-clockwise direction.

A valuable follow-up drill is made possible by shortening the distance between the players and using a six-pound, basketball-size, medicine ball. Competition can be incorporated by seeing which group can complete a required number of passes in the shortest time.

This simultaneous foot movement can be applied very effectively to the one-handed shot executed with a step and jump from the foot opposite the shooting hand. This particular shot usually follows a dribble or the reception of a pass.

The shot following the pass reception will be considered here. Some players seem to get many more shots of this type than do other players in identical situations. The difference lies in the speed in getting the shot away.

And the key to speeding up its delivery lies in starting the step forward to set the jumping foot (foot opposite shooting hand) as the ball is caught. The upward spring and the "shaping" of the ball into shooting position simultaneously will follow almost mechanically. Then at the peak of the jump the ball is shot.

A player who catches the ball and then steps to shoot will lose many shooting opportunities.

To speed up this shot, try the following drill: The shooter is stationed 10 to 12 feet from the basket and another player about the same distance to his side. A third player is located under the basket to retrieve the ball and pass to the side-man. This side-man then "feeds" the shooter an accurate, shoulder-high pass.

(Continued on page 60)



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Encourage Hobby Events for Dual Meet Strength

By W. HAROLD O'CONNOR

Track Coach, Concord (Mass.) High School

UNLESS you're a track coach blessed with an abundance of first-line stars, you may find yourself winning all your big meets while losing many of your dual matches. The big ones are mighty nice to take, but you may find it difficult to explain why your team loses to your big rival after winning the state meet.

While the explanation isn't really too difficult to anyone who understands the difference in needs, that doesn't make the dual-meet loss any easier to swallow. The fact is that many teams with only a couple of real stars can double them up and score enough points to win a big meet. But those same two or three stars, under ordinary rules of participation, would get you nowhere in a dual meet.

To win those big dual meets, you need depth; and depth can be obtained by encouraging your boys to ride a hobby. The development of hobby events among the members of your squad is a painless way to solve the problem of dual-meet depth.

If you've been accustomed to speak sharply to your star sprinter when you see him joining your high jumper after he has finished his sprint workouts, hold your tongue. Check the sharp words and double-check your sprinter as a high jump prospect.

The high jump may turn out to be his hobby event and your salvation in a tight dual meet. The same leg drive that sends him off the mark so fast may also be enough to get him off the ground high enough to score that third place point. One gets you two in a dual meet, since it subtracts one from your opponent's possible total.

Even if your sprinter is the short, chunky type, let him fool around with the high jump if he seems to enjoy it. I can count by the dozens the boys I've seen start out high

jumping for chuckles after their sprint practice, only to become consistent two-event scorers in dual meets.

Don't be surprised if you find your distance runners riding the high jump hobby. Don't be surprised, either, if they develop into very respectable performers in the event. Just remember that if you don't have depth in numbers, you may accomplish the same thing by encouraging versatility among the boys you have.

Frequently, coaches look to their weight men for discuss throwers. The big boys who throw the shot may often be the boys who scale the platter. But don't be too sure that they're the whole answer to your prayer for discuss-throwing prospects. Some of my best discuss throwers have been sprinters.

SPEED IN DISCUS CIRCLE

Many a time I've watched my speed boys whip through their workouts and head for the discus circle for fun. That same speed carried through a discus circle can bring mighty interesting results. Two of my ex-track men who were state champs in the sprints added to the woes of our opponents by setting records in the discus as well. Both boys started discus throwing "for the fun of it."

It's wise to remember that the sprint events usually come early in the meet programs, so that your sprinters are frequently hanging around waiting for the relay. Their interest in a field-event hobby will often prove valuable.

I've even found extra point possibilities among my sprinters by kidding them into fooling around with the shot. Here's the event that may prove a natural for your short stocky speed boy. The power in

those legs can move a 12-pound shot surprising distances. In the process of learning to put the shot, the boy learns to respect the event that's the first choice of his tackle-sized teammate.

Encourage the shot-putting hobby for those sprinters of the muscular rather than the stringy type. May I point out too that the practice often works in reverse. Your shot putter who is quick through the circle is sometimes a passable sprinter. Don't let his size fool you. Sprinters come in odd sizes and shapes.

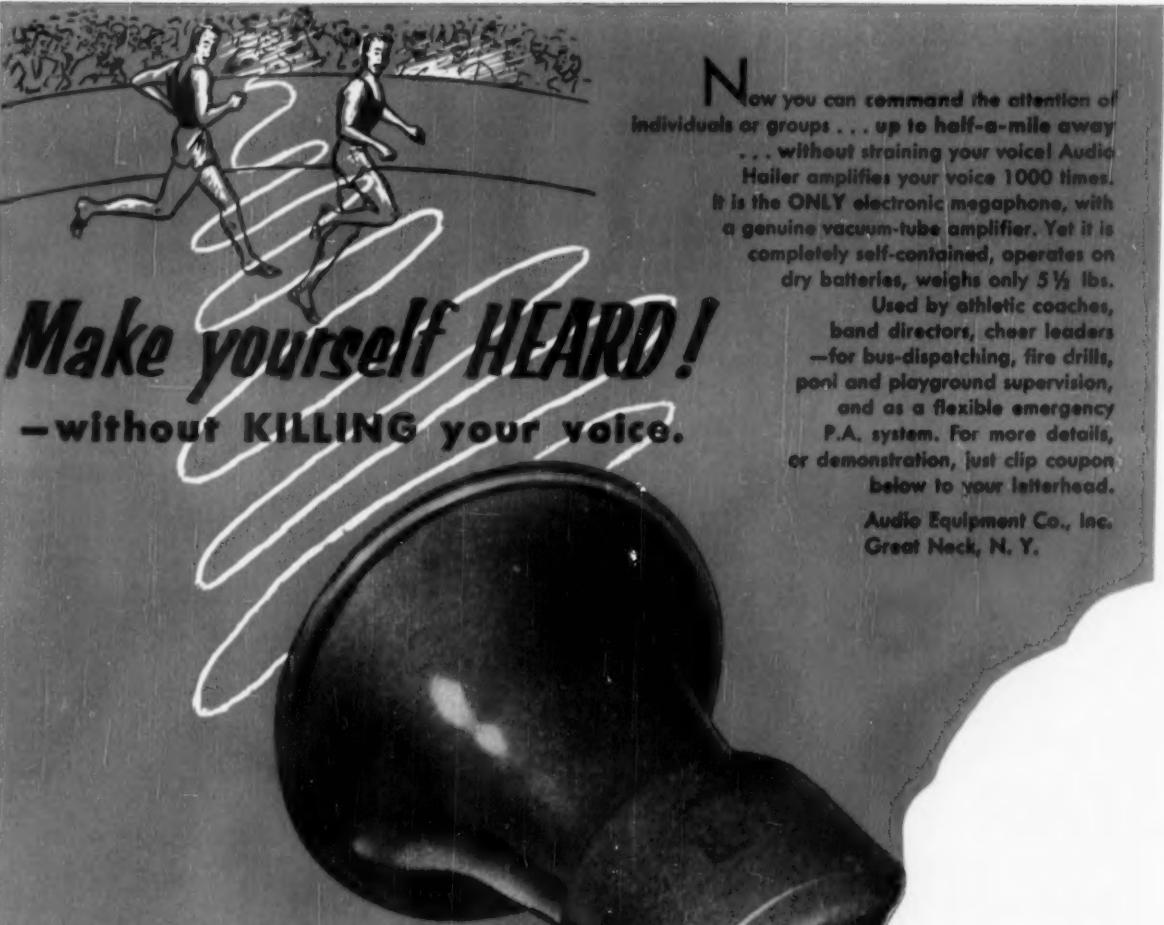
For some reason, boys seem to be fascinated by hurdles and pole vaulting. It's wise to remember that both of these are highly teachable events. Don't hesitate to work with jumpers who like to fool around the hurdles.

No doubt you've heard that hurdlers need speed to score. That's true, if you're thinking of scoring in your state meets and the like. But it's not so true if you're thinking of your dual-meet scoring possibilities. I can recall scoring plenty of hurdle points with boys who were no hurdlers in the champion sense of the word. They were "hobby hurdlers."

Since the hurdles generally come early in a dual meet, your middle-distance or even your distance man may well double in the hurdles to get you valuable points without endangering his chances in the longer event. Any fears you may have about his injuring his legs can be eliminated by the substitution of adhesive tape crosspieces at the top of the hurdle during practice.

When you've encouraged the boy to the point of his attaining respectable hurdling form, you won't have too much to fear in the actual meet. He may fall on a hurdle, but he may just as well be spiked on the first turn of his mile run. That's a chance he takes. And isn't it much more

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sensible to take that chance with the trained boy rather than to toss an untried hurdler into the event on the bare possibility that he may get that vital third place point for you?

A few minutes spent studying the outcome of the pole vault in a goodly number of dual meets may lead you to lift an eyebrow. It may surprise you to discover the lowly height at which third place is won in many a dual meet.

Just notice how few schools have three good vaulters and act accordingly. When you see your boys gathering around the vaulting pit and making joking half-efforts to clear the bar at high jump heights, don't laugh—LEAD.

Take the boy whose top talents are definitely elsewhere and make this hobby event pay off. Use that sprinter's speed here and you may

find gold for the gleaning. Kid them a little, teach them a lot, and then keep in the back of your mind the calibre of your dual-meet opposition.

The fall season is a valuable time to work with hobby events. But they deserve encouragement all the time. The value of hobby events doesn't only lie in their pay-off in dual-meet points. It's also in the relaxation and better team spirit that's bound to result.

The sprinter or distance man who works with the weight man or jumper develops respect for the other fellow's event. The mingling of field-event men and runners does much to knit the team into a fighting unit that's hard to beat in any meet.

Don't hesitate to encourage the hobby event. Then ride that hobby to dual-meet victories.

GENERAL POINTERS FOR THE QUARTERBACK

by CHUCK MOSER, Coach, Abilene (Tex.) H. S.

PUNTING

1. Always kick when back of 50-yard line on 4th down, unless instructed differently.
2. Punt on 1st or 2nd down when back of 10-yard line.
3. Punt when there's no chance of a first down.
4. Caution your line to block hard and get down fast—tell them where you want the punter to kick.
5. Punt on short or long counts.
6. Think of punting when you have wind; hold ball against wind.
7. Kick at end of quarter when you have the wind.

PASSING

1. Know when not to pass; when ahead by 1 to 6 points; back of 15-yard line; on goal line with short yardage.
2. When to pass: when opponents aren't expecting it; 1st down; 2nd down and one or two to go; when defensive backs are tight; vs an 8 or 7-1 defense (short passes); vs a box defense (long passes).

ALWAYS KNOW: down and yardage, who made last tackle, score and time to play, keep off the sidelines.

PLAYERS TO QUERY RE DEFENSE: 1 and 2 hole, guards; 3 and 4 hole, tackles; 5 and 6 hole, ends; 7 and 8 hole, halfbacks.

RUNNING

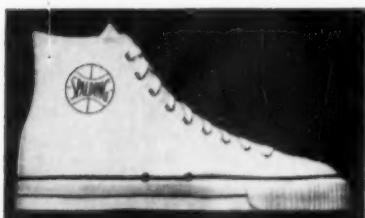
1. Know the defense—run on set if they shift just before snap.
2. Know own personnel—who and where to run when you need two yards.
3. Keep plays in a series—think ahead.
4. Know what plays work best against certain defenses.
5. Don't use laterals or pitchouts back of 15-yard line.
6. Run over linemen who drift or tackle out of position.
7. Use a change of count.

GENERAL TIPS

1. Open up when behind (13 points).
2. Get information from substitutes coming in.
3. Use scoring plays after recovery of fumble, blocked kick or intercepted pass—use a play you know has been set up.
4. Hit at a tired player.
5. Use a play until it's stopped, and know why it was stopped.
6. Know where plays hit, when they'll work best, key blocking.
7. Speak clearly and with force in huddle.
8. Don't criticize players, encourage them.
9. Always tell the line to cover on passes.
10. Have confidence in yourself and never give up.
11. Throw quick passes as linebackers decrease (as in 7 or 8).



Shorter stops... surer passing!



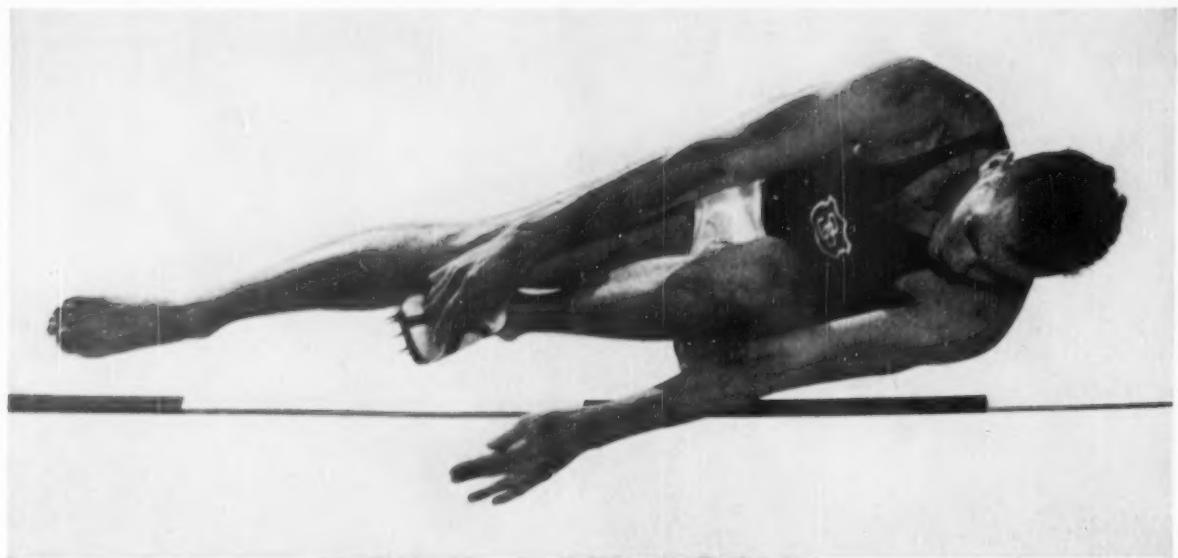
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Ernie Shelton, perhaps the world's most consistently great high jumper, warms up with the Western Roll before switching to the Straddle. Originally a Western Roller, Ernie some-

times goes to 6-6 or so with it in a meet, claiming it gives him diversity. His graceful, efficient, near-perfect style has produced 6-7½ in competition and 6-8½ in practice.

Teaching the Western Roll to Beginners

By IRVING MONDSHEIN

*National Decathlon Champion, 1944-46-47
Instructor, Lynbrook (N. Y.) High School*

FEW boys high jumping for the first time in grade and high school gym classes have any conception of form. Invariably they'll resort to a scissors kick. This style produces the best results in the early stages, and the boys will stick to it from then on—unless the gym instructor is a track expert who can teach them something better.

Unfortunately, few gym instructors qualify in this respect. The result is that practically none of the kids going out for the varsity team have any idea of the Western Roll. Hence, the first job of the coach is to convince them that the Western is a more effective style.

The next job is to teach it. This isn't always easy, particularly for instructors or coaches with limited backgrounds in the jumping events. The teaching plan that follows offers a time-tested procedure for

teaching it to boys who've never jumped before.

The author has chosen the Western Roll for two very good reasons. First, it's safer than the Straddle, the other popular mode of jumping, for indoor set-ups. The Straddle is a more hazardous style that cannot be safely and correctly taught in most gyms.

Secondly, the writer believes that all Straddle jumpers should first be taught the Western. It comes in very handy at the lower heights, enabling the jumper to avoid the punishment inflicted by the Straddle at the landing. And it also helps correct the very bad tendency of many Straddlers to lean into the bar.

Before analyzing the actual mechanics of the jump, a definition of terms is in order.

The leg which pushes the body off the ground will be referred to

as the take-off or jumping leg.

The leg that's kicked up is called the lead leg.

The layout refers to the position of the body over the bar at the height of the jump.

The tuck refers to the position of the jumping leg after the take-off as the body crosses the bar.

The correct teaching procedure is as follows:

1. **Ascertain the leg** from which the student jumps best. In most cases, right-handed boys jump from the left leg and left-handed kids from the right. If you have any doubt about the boy's natural take-off leg, set the crossbar at about 3' and have him run straight at it and jump over in a hurdling style. Three or four of these jumps will usually reveal which member the jumper favors as a take-off leg.

2. **Set the angle** and length of the approach. This is usually about 45°. I insist on this at first, and all the beginners I've worked with have found that it more or less suited them. Later on some of them will develop tendencies to approach at a greater or lesser angle.

We usually have them start about 35 feet from the bar. This gives the bigger boys about a six-step approach. The shorter boys move their marks in toward the bar so that they too end up with about a six-step approach.

We use one mark. They hit this mark with the jumping leg after a preliminary run of about 10 feet, so that actually they have about a 45-foot approach.

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As to speed, I like my jumpers to approach at about three-quarter speed. If I see that the jumper can't convert his forward momentum to an upward thrust, I'll have him slow down. I would much rather have a fast approach than a slow one.

3. Establish the concept of the hop. I try to make it clear that the Western Roll is nothing more than a hop with some variations. I define a hop as a jump made by taking off and landing with the same foot. I ask the boy to run up to an imaginary bar, using the approach I've set up for him, and hop as high as he can on the sixth step. We do this about four or five times.

4. Use of the lead leg. Next I have them run up to the imaginary bar just as before, but then kick up their lead legs just as they make their jump. The lead leg is kicked up fairly straight but not stiff. I stress the importance of the kick and the take-off being simultaneous.

5. Tucking the take-off leg. The next step is to have them repeat the previous step with a slight addition. As they make the hop, the take-off leg (which formerly was allowed to hang down) is brought up sharply into the body so that it no longer hangs down.

The take-off leg can be bent up so that the foot is pushed in behind the knee of the lead leg, or the knee of the take-off leg can be brought up to the chest of the jumper. Both of these methods of tucking the take-off leg have proved successful.

The take-off leg is then allowed to drop and the jumper lands on it. The jumper should stress pulling it up vigorously and not allowing it to drop for the landing until the body is well away from the bar (when a bar is used in the later stages).

The jumper now has a style which can be called a very crude Western Roll. It would be very much like the style with which Bill Stewart of USC jumped 6'10" in 1941.

6. The next stage is introducing them to the standards and crossbar. We set the bar at about 3' and let them jump this height with their rudimentary form about five or six times. We pay particular attention at this time to their approaches and take-off spots.

7. At this point, they're instructed to jump, just as in the previous step. Only in this progression we tell them to turn back in the direction from which they approached. This is helpful in getting the jumper started in the turning action used to elevate the hips at the peak of the jump.

8. I now check back to see that the jumper is doing exactly what I want him to do. I look for:

- (a) The kick of the lead leg synchronized with the push of the take-off leg.
- (b) The take-off leg tucked into the lead leg or body as tightly as possible.
- (c) The jump made as straight up and down as possible.

9. Introducing the layout and dive to the jumper. First I have the jumper lie on his side with his leg tucked tightly and his head in a drooped position. I ask them to lie in this position for a minute or so in order to fix it in their minds.

They also do this with their eyes closed in the hope that they'll get a better idea of what it feels like. The feel is the important thing. They may be able to see it and understand it, but if they can't feel it they won't be able to do it very well.

ONE of the greatest all-around athletes of modern times, Irv (Moon) Mondschein won the national decathlon title three times, the NCAA high jump crown twice, and the I.C.4-A title four times. In fact, his records in the latter event still stand. He was also a member of our 1948 Olympic team, and an All-East end on the N.Y.U. football team. He coached the Israel Olympic Team in 1952 and, before coming to Lynbrook (N.Y.) High School, served as director of athletics at Lincoln University.

After doing the layout on the floor, they try to do it over the bar at the peak of the jump. They take about three or four jumps with this layout in mind, trying to get their bodies parallel to the crossbar. If they're like the majority of novice jumpers, they'll be in a layout position with the head about a foot higher than the hips—like an inclined plane.

I attempt to eliminate this by introducing the dive at this time. I have the jumper reach down with both hands as he turns away from the bar back toward the direction in which he has approached. At the same time, he kicks his lead leg backward and up. (Remember, the lead leg at this point has already been kicked forward and upward and is over the bar in an extended position.)

These two actions have the overall effect of both raising the mid-section and rolling it away from the bar. If the jumper has trouble with this action, I use an exercise in which he stands on the lead leg

with the take-off leg tucked in tightly. This approximates the layout over the bar, except that the jumper is erect instead of horizontal.

He then turns toward his tucked leg and dives onto his hands and effects a three-point landing on his hands and the take-off leg.

This exercise also teaches the jumper to land safely without having to stress the landing. It's a psychological handicap to be thinking about the landing when approaching. This apprehension about landing can ruin an otherwise fine prospect.

10. If the jumper has negotiated all of the steps successfully, he should have acquired a sound basis for a good Western Roll. It's now the job of the coach to discover and iron out the little kinks, while the job of the jumper to practice enough to achieve a smooth sequence. Constant practice is necessary to groove the form and enable the jumper to attempt greater efforts without his form cracking.

Some of the things to look for after the previous steps have been successfully completed are:

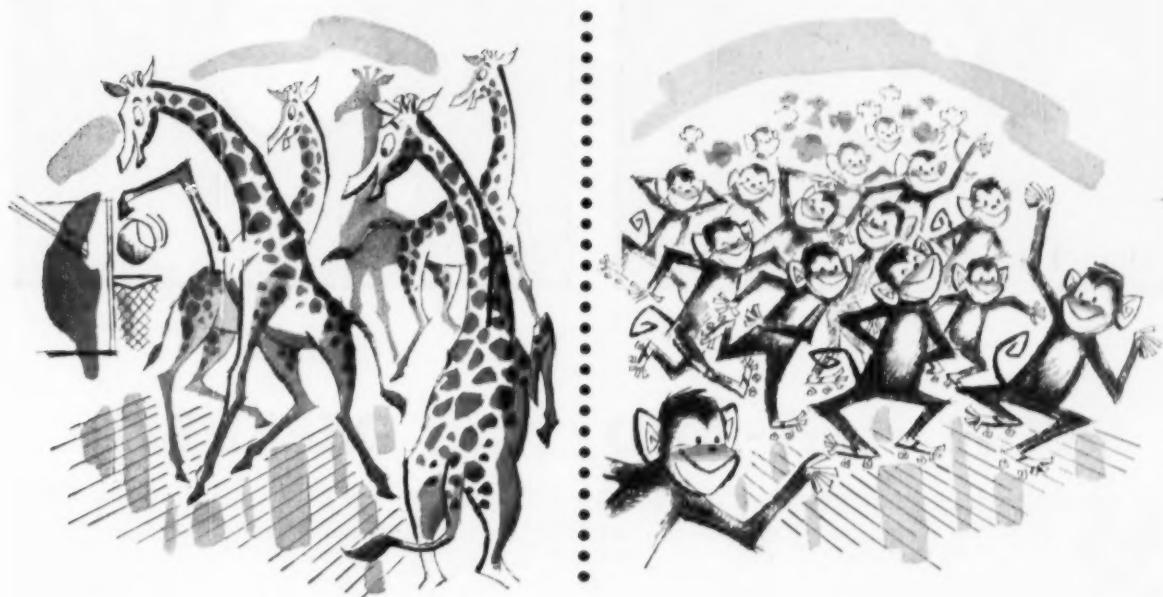
Height. The best form in the world is no good to the jumper on the ground. In his anxiety to learn correct form, many a boy forgets to jump and develops the habit of not jumping hard enough. He relies mainly on his layout to get him over the bar. Then he starts to anticipate his layout and to lean into the bar at the take-off, ruining what little spring he's accustomed to jumping with.

Starting the layout too soon also can cause problems with timing at the greater heights. All jumps should be vigorously made. The essence of jumping can more or less be summed up as follows: The jumper's spring gets him up over the bar and his style gets him away from it.

Take-Off Spot. The take-off spot is also a problem for Western Roll jumpers. Most of them take off from too far out. This results in the maximum height being attained in front of the crossbar, with the jumpers often displacing the bar on the way down.

Most young jumpers take off from far out because they're afraid of kicking the bar off with the lead leg. If the coach can teach him to kick out to the side as well as to the front, the jumper will still be able to kick up hard and high while in close to the bar. This must be drilled into the jumpers from the start, along with the concept of jumping as straight up and down as possible.

Space for 10 or 210?



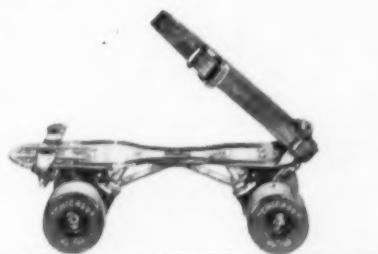
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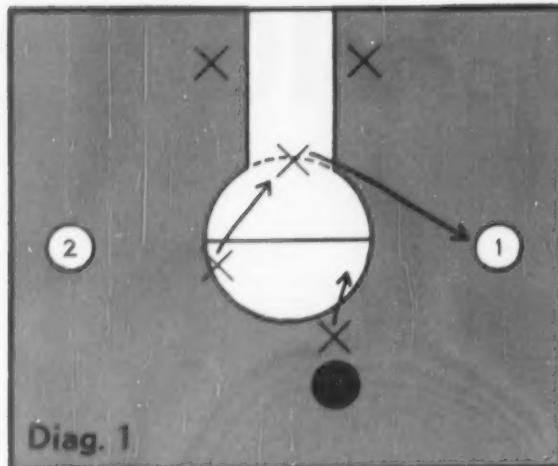
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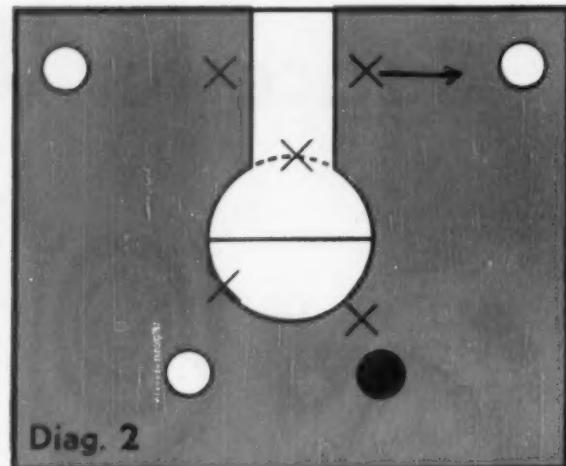
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Roller Skates

Chicago Roller Skate Co., 4478-J W. Lake Street, Chicago 24, Ill.



Diag. 1



Diag. 2

THE Half - AND - Half DEFENSE

A Unique Combination of the Zone and Man to Man

BOTH the strict zone defense, where all five men play the ball, and the straight man-to-man, where each defender plays a specific opponent, possess various advantages as well as disadvantages. It seems logical to assume, therefore, that if the favorable aspects of each could be successfully combined, the resultant defense—if not overly complicated—would give you a pretty solid bulwark.

Oostburg's "half-and-half defense" is just that! A unique combination of the better elements of zone and man-to-man, it has been paying handsome dividends the past several years, and we thus feel safe in presuming you'll be interested in its basic details.

Let's begin with one of the focal points of all defense—rebounding. Every one of our rebounders is taught and drilled on the fundamentals of positioning, capturing, and protecting the rebounds. The boys, both individually and collectively, are made rebound-conscious and are never permitted to forget its significance to ball-control and team success.

Even in these days of phenomenal shooting, more than 50% of all shots are unsuccessful, and it's imperative for the defense to control these errant attempts. We start by setting up a rebound triangle around the hoop and stressing the importance

of having this triangle maintained at all times. Our best rebounders are deployed in these positions, with the most active and skillful boy in the apex position.

The zone objectives we strive for are:

1. Nullifying the effectiveness of offensive screening and cutting.
2. Eliminating the necessity for switching or checking.
3. Maintaining the good elements of "sluffing off"—i.e., whenever an attacker isn't in a dangerous scoring position and isn't likely to receive the ball, you can guard him loosely and try to block the good cutting lanes to the basket—and minimizing the bad elements of sluffing—i.e., watching for an untaken attacker sneaking to a favorable position for a "sleeper" bucket.

The man-to-man benefits we strive for are:

1. Closely guarding a man with the ball at all times.
2. Quite closely guarding a man about to receive the ball.
3. Always closely guarding a man in scoring position, with or without the ball.
4. Preventing a team from killing us by shooting over us, as is possible against a strict zone.

We line up our defense in a 2-1-2 zone or "home" positions. The boys are then instructed on their areas of coverage. Whenever an attacker enters their zone, they're taught to guard him man-to-man, actively defending him with regard to positioning for rebounds and feed-in passes. The three back men play this way exclusively—at first.

One of the front line men, the smallest and fastest, is designated as the "chaser." His duties as a chaser are required only when the offense sets up an outside triangle such as a 1-3-1 or double-pivot attack. Then he goes out to harass the man with the ball at the head of the circle (**Diag. 1**, ignore the arrows).

If the offense uses only two guards to work the ball or brings four men outside in a spread type of attack, then we operate from the zone set-up with the two front men working as a tandem, one man playing the ball—still at the head of the circle—and the other man sluffing off slightly toward the center, as in **Diag. 2**.

The terminology of our defense is derived from this second man who does the sluffing off. His job is to play any man in his zone, or to converge quickly on a player who might receive the ball in the key-hole near the free-throw line.

However, if the offensive players

By JERRY GRUNSKA

Coach, Oostburg (Wis.) High School

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remain in the positions shown in **Diag. 2**, this second man plays half-way in the zone, keeping his hands up and eyes on the ball, and half-way man-to-man, watching the man closest to his position with peripheral vision—far enough away to block his cut for the bucket, but close enough to pounce on him if he receives a return pass.

Should this offensive player receive a pass while in this illustrated position, the original chaser drops off the passer and plays his man "half-and-half"—half zone and half man-to-man.

It follows, therefore, that if the ball is in the **Diag. 2** position, the back line man on the ball side would move out and play the man on his side "half-and-half" quite closely because this man is in a more favorable scoring position.

The opposite backline man would play straight zone, maintaining good rebound position, hands up, eyes on the ball, well-balanced, ready to move out to his side should the ball be moved there, ready to react to a cross-court pass. Any player in the keyhole would be played man-to-man by the center.

While opponents rarely use this type of offense against us, this still is a good method of initiating the basic learning processes of the "half-and-half."

Most clubs identify our defense as a zone and react accordingly—which is what we want them to do—by setting up some sort of triangle, as in **Diag. 1**. When this is done, our "chaser" system goes into effect.

By scouting and predetermined strategy, we decide which side the weakest flanker of the offense is lo-

cated—"weakest" meaning poorest shooter and slowest reacting man. The chaser works this side, shown as No. 1 in **Diag. 1**. He presses the ball when it's out in front of the circle and follows the first pass if it goes over to flanker No. 1.

He follows any return pass to the head of the circle, and sluffs off only if the ball moves to the opposite side (flanker No. 2), in which case he plays "half-and-half" on the man at the head of the circle. In this situation, flanker No. 2 is always played at least "half-and-half" by the second front line man and tight man-to-man when he has the ball.

CONTINUAL PASSING

Now, a logical maneuver of the offense would be several continual passes between the man at the head of the circle and flanker No. 1 in an effort to wear the chaser out, or to spring one man loose by outpassing the chaser and pulling him out of position. To defeat this purpose, the chaser is designated to follow only one pass over to No. 1 and one pass back to the head of the key. Our center moves out on the next pass.

On the second pass over to No. 1, the center pulls out to challenge and defend the ball, the chaser sluffs off and plays "half-and-half" on the man at the head of the key, and the opposite front line man slides into the middle to assume the center's defensive role—which is man-to-man on anyone in his zone and head of the rebound triangle.

These movements are illustrated by the arrows in **Diag. 1**. The second front-liner must, of necessity, be fairly tall, able to rebound and defend that middle.

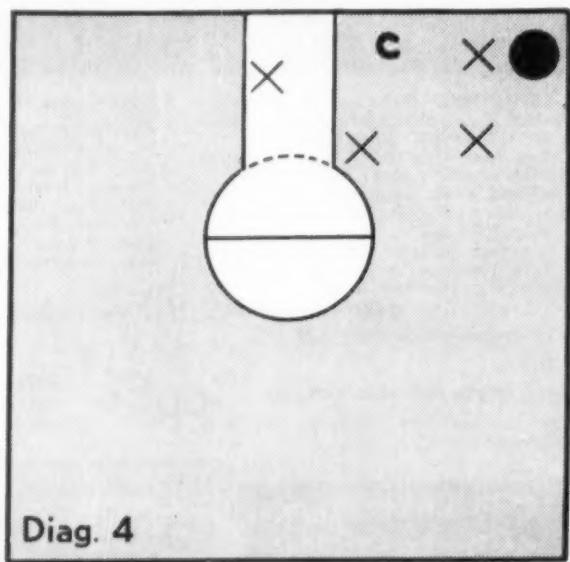
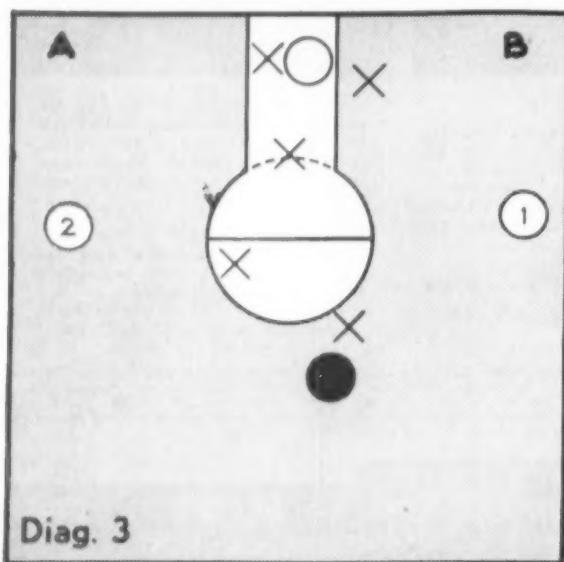
Should the ball return to the head of the key, the center slides back to his original position and our defense assumes its basic alignment once again with the chaser playing the ball.

As you can see, the two front-liners and the center operate as a defensive unit, talking to one another and reacting to situations. They must coordinate as a unit to be successful.

The center and two back-line defenders and rebounders must also operate as a team. **Diag. 3** shows a back-line under-the-basket "rover" characteristic of the 1-3-1 offense. If the rover is under the basket, the back-line man on the opposite side of the chaser defends him in the illustrated manner, just as in any man-to-man defense—in front of him if he plays back deep under the basket, on the ball side of him if he tries to position himself for a pass, and ready to out-position him for a rebound on any outside shot.

Having this particular defender play the rover keeps the defense balanced. Should the rover move out to position "A," the back-line man sluffs off, playing him "half-and-half." If flanker No. 2 receives the ball, the back-line man moves out to play "A" man-for-man because he becomes an immediate potential scorer. Should the rover move to position "B," the other back-line man plays him accordingly, depending on where the ball is.

These movements give the defense the zone characteristics of the 2-1-2, 1-2-2, 1-3-1, or even the 3-2 at times, depending on the position of the ball and the reactions of the offensive players. At the same time,

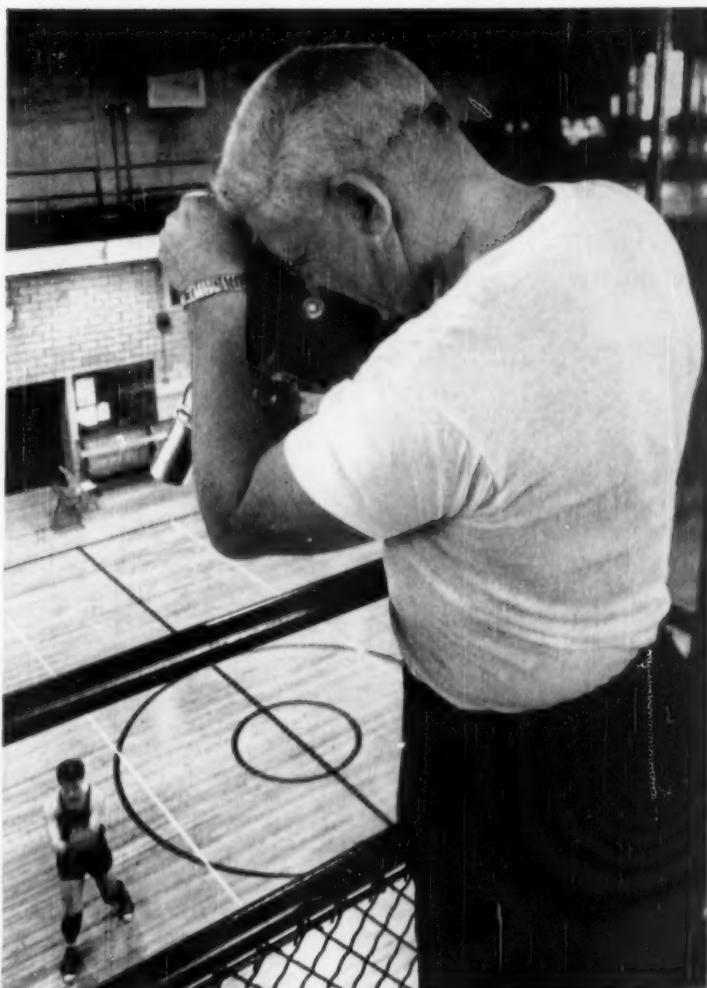


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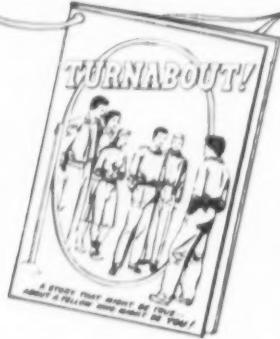
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it utilizes the advantages of the man-to-man whereby a potential scorer is closely guarded.

If the ball is moved into the corner, as in **Diag. 4**, the back-line man on that side shifts out quickly to play the man tight. The center, or whoever is in the center position at the time, slides into the slot behind the pressing back-liner, while the opposite back-line man moves out to a favorable rebound and cutting-prevention position under the hoop.

The opposite front-line man fills in the middle, becoming the top man of the rebound triangle; and the chaser either plays "half-and-half" on the man likely to receive a pass out, or else attacks the man in the corner in an effort to double-team him and tie up the ball. We like to have this man attack the ball vigorously.

Our alignment in this position is essentially the same as nearly any zone, and we believe if a ball is taken into the corner it should be tied up.

We might add here that this defense, if played correctly, can become an excellent springboard from which to launch a fast break, and that a good four-man "half-and-half" can be developed from these basic maneuvers to curb an especially active and persistent high scorer.

Our principle in using this variation is to keep at least one man on that high scorer at all times and to double-team him whenever he enters a potential scoring area, the double-team consisting of his regular guard plus the man in charge of that particular zone.

To teach alertness, aggressiveness, and team unity, we often field seven offensive men when drilling either on separate phases of this defense or when developing and polishing the defense as a whole.

We put a man in each corner, one directly under the basket, one man behind the foul line, one man along either side of him close to the sidelines, and a man at the head of the circle. They're permitted some freedom of movement, but just moving the ball from player to player gives the defense a good workout and helps iron out the rough spots.

An alternate method of working this defense has also been devised. We use this in the event our front-line man, whose duty it is to fill in the middle, isn't physically qualified for the job or whenever we're up against a big high-scoring pivot man who is the main offensive threat.

In this system, the two front-liners work as a tandem with the back-line rebounding trio remain-

In three years of coaching at Oostburg (Wis.) H. S., Jerry Grunsko has won 53 out of 67 games, including two conference titles and the first district tourney crown in the school's history. "Few of the ideas presented herein are profoundly new or amazingly revolutionary," he modestly says. "But they have proven basically sound. They represent many of the ideas of Myron Seims, who compiled an enviable record at Appleton H. S. before retiring."

ing defensively the same—the center never leaving his post to move out to the side. This has more of the elements of a 2-1-2.

The farther out, away from the basket, these three rebound defenders can play without jeopardizing the effectiveness of their duties (permitting "sneak" buckets or rebounds), the more efficient will our entire defense be.

The front-line defenders attack the ball as in **Diag. 1**. The chaser follows the first pass over to No. 1 flanker, but *he does not follow a pass back to the top of the key*. Should the ball be moved to the top of the key again, the second front-line man automatically becomes the chaser and plays the ball. He would then follow a pass to flanker No. 2.

This enables the front-line men to cover their respective flankers and alternate in chasing the ball at the head of the circle. In effect, they follow every second pass. Every other time the man at the head of the circle gets the ball, he has a new man chasing him.

If all five men know their assignments well and work together as a unit, this defense will prove very effective on the high school level.

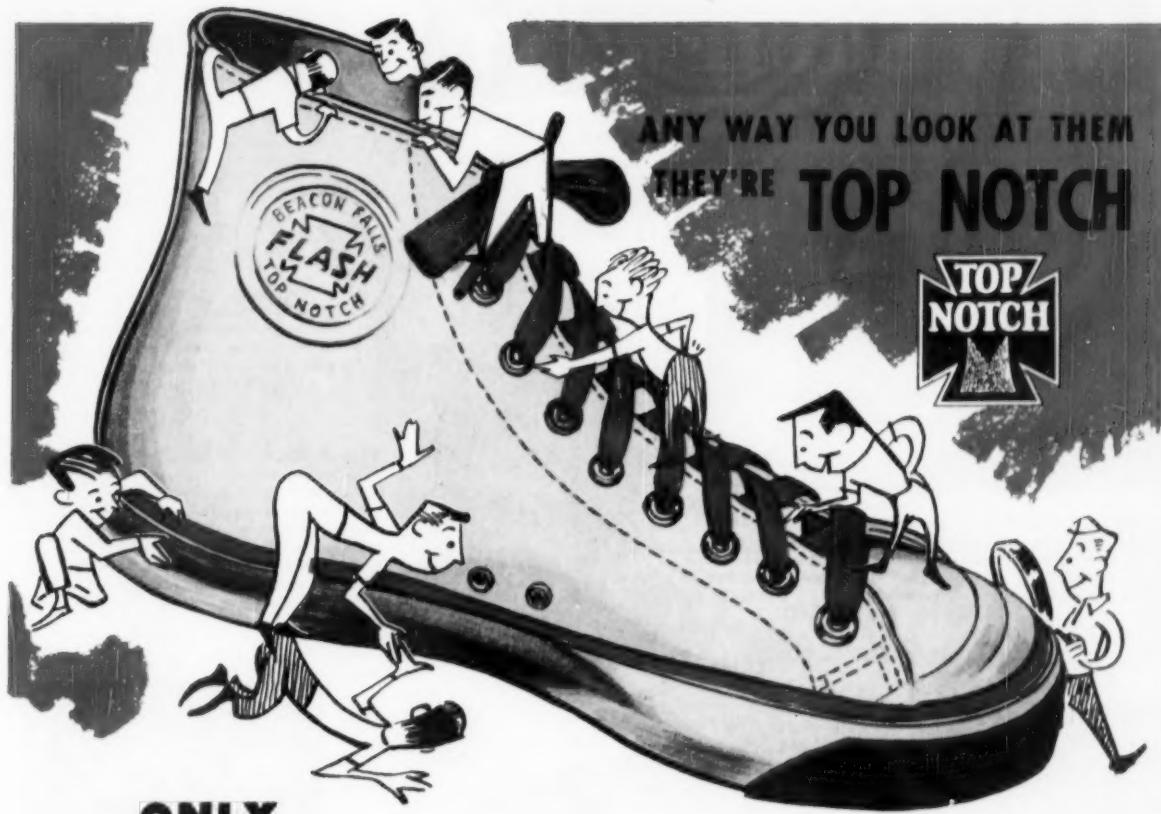
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CORRECTION FOR A FUMBLE

SCHOLASTIC COACH fumbled the ball last month in its list of football rules changes. We stated that "If teams cannot agree on choice of ball, each type will be used for a half."

That was a bobble, Mr. Webb Porter of the Tennessee SSAA points out. The rule reads: "Unless a specific type of ball has been officially adopted by a conference, either a leather or composition-covered ball may be chosen at the beginning of each half for use in all downs for which that team snaps or free kicks."

In other words, if one team chooses to use a rubber-covered ball that ball will be used each time they put the ball in play. If the opponents choose to use the leather ball whenever they put the ball in play, the officials will change balls and the leather ball will be employed.

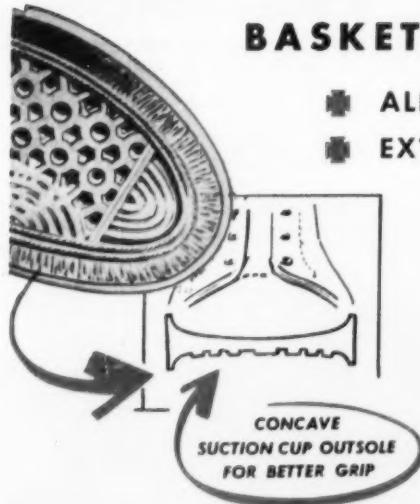


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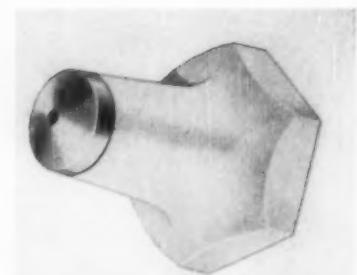
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NEW EQUIPMENT

For full details on any or all of these products, check the respective listings under "NEW EQUIPMENT" in the master coupons on page 79.



• **ANKLE EXERCISER.** Foot pedal mounted on tempered springs having unequal pressures provides active exercise. Thick leather heel support and strap hold foot in place. Great for loosening ankle joint and strengthening muscles below knee. (Made by J. E. Porter Corp.)



• **NYLON CLEAT.** Ohio Athletic Specialty Co.'s lightweight nylon cleat features 100% stainless steel tip that can't rust, infect, chip or burr. Comes in color (red, gold, black, and white.)

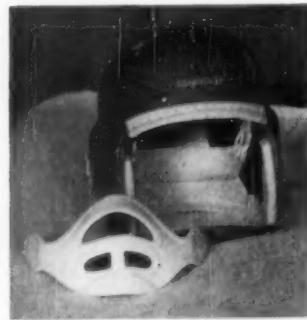
• **FACE PROTECTOR.** Molded of solid Tenite, Rawlings' new single bar protector is made of same material as top-feature Head Cushion helmets. Simple to attach to any helmet, it is offered in four colors—royal blue, scarlet, kelly green, and white as well as clear plastic. Sets the pace in face protection.



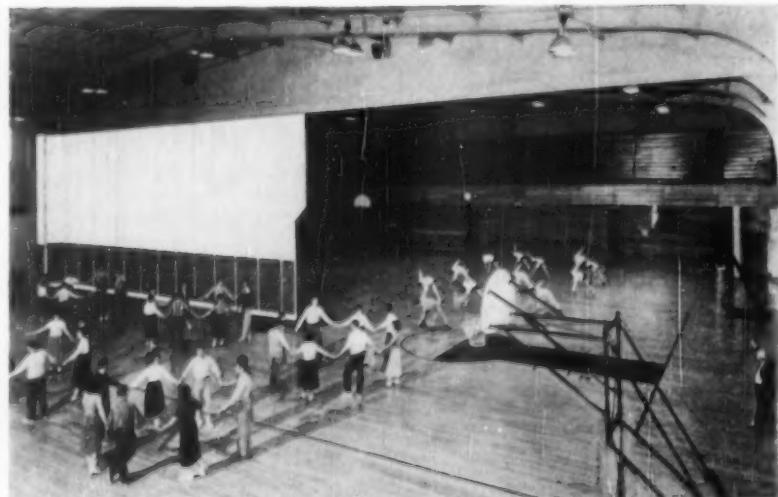
• **HELMET.** Wilson's new Tenite model provides easier, more snug fit, and increased ventilation of head. Other outstanding features include more streamlined contour padding, leather beading around outside edges, and new deep cut chin strap.



• **TUBE BAR PADDING.** Made of durable, shock-absorbent Ensolite, Athletic Products Co.'s "Shock-Eze" slides over any tubular bar-type face guard, thus cushioning concentrated shock and giving added protection for player and opponent. Comes in scarlet, royal, white, kelly, or gold.



• **HELMET-FACE GUARD.** Helmet is of sturdy plastic with extra strong webbing suspension, while Guardsman face guard is of tough thermoplastic with chin padding of Ensolite. Protects against 51% of all permanent injuries. Sold together or individually.



• **ALUMINUM PARTITION.** Richards-Wilcox offers the first aluminum, automatic folding partition for gyms. Use of aluminum panels offers many extra advantages—added strength with less weight, providing for lower structural design costs, lower upkeep costs, and elimination of decorating and refinishing costs. Available in natural aluminum in various standard patterns . . . in gold or pastel shades of aluminum in some patterns and in special anodized finish suitable for painting. Special wainscot facing is available in any type material and in any color. The R-W FolderWay Aluminum Partition provides a new concept in modern styling, beauty, and dependable, efficient operation by combining latest in structural design with added strength and beauty of aluminum.



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The special "P-F" feature helps
players go full speed longer . . .

helps them play their best longer . . . helps
them increase endurance . . . helps prevent
tired, strained foot and leg muscles.

Look at the X-ray diagram. See how the special "P-F" feature—the unique rigid wedge—helps your players increase endurance.

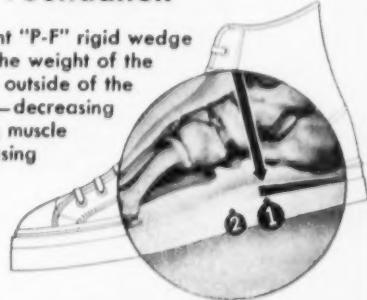
Look at the leg diagram. See how "P-F" puts the body weight on the outside of the normal foot and helps prevent tired, strained foot and leg muscles . . . helps your players go full speed longer . . . helps them play their best longer.



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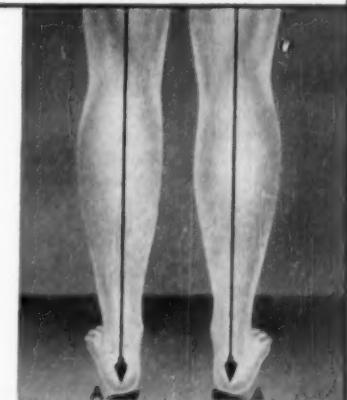
1. The important "P-F" rigid wedge helps keep the weight of the body on the outside of the normal foot—decreasing foot and leg muscle strain, increasing endurance.
2. Sponge rubber cushion



X-RAY DIAGRAM ILLUSTRATES THE SCIENTIFIC PRINCIPLES OF "P-F"

BODY WEIGHT
ON OUTSIDE

of normal foot
with aid of
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wedge ("A" at
right) helps
reduce fatigue
and increase
comfort.



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Techniques of Massage

By FRANK WIECHEC

Trainer, Philadelphia Phillies and Philadelphia Eagles

MASSAGE may be defined as a series of systematic and scientific manipulations of tissues performed with the hands for the purpose of promoting the general circulation and the nervous and muscular systems. Aimless "rubbing," however vigorous, isn't considered massage and may do more harm than good.

The promiscuous use of massage is also to be deplored. Uninjured, healthy athletes do not require attention, and time spent on the table is time lost on the practice field.

In an article in the October 1952 *Scholastic Coach*, the writer discussed such vital elements as the pre-game massage, post-game massage, massage in injury treatment, and the physiological effects of massage. Now for the actual techniques of massage, including the use of lubricants, basic rules, and the components of a good rub-down.

BASIC MANIPULATIONS

There are three main types of manipulations grouped under the heading of massage—stroking, compression, and percussion.

1. Stroking Movements (Effleurage—to skim over).

These may be superficial or deep. They may be done with two hands (to cover a wide area), with one hand (as in treating injuries), or with the fingertips (around eyes, joints or small areas).

Superficial stroking. This form of manipulation consists of the passage of the hand over an area of the patient's skin with a slow, gentle, rhythmic movement. It aims to produce only a reflex effect; therefore, the movements must be slow, gentle, rhythmic and in one direction.

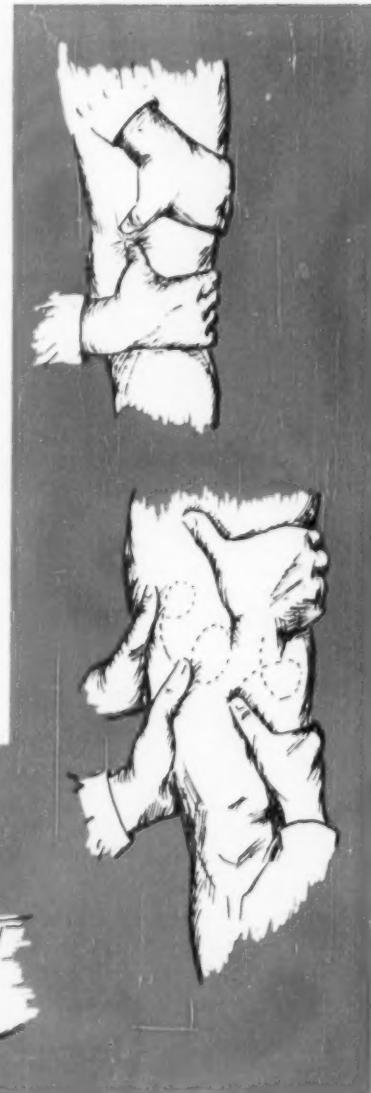
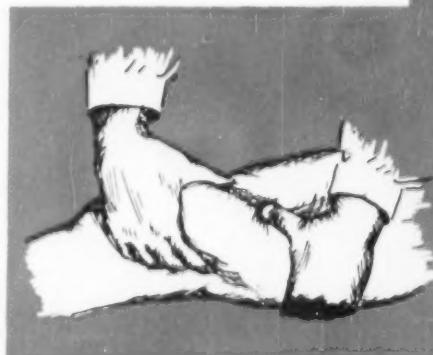
Deep stroking massage. The aim of this form is to empty the veins and lymphatics and to press their contents in the direction of natural flow. The movements are deep but not heavy and always in the direc-

tion of venous flow. Deep movement with the muscles relaxed is transmitted to all structures under the hand. Heavy pressure is not needed, as the venous pressure is slight and a heavy and irregular movement may set up a protective reflex muscular contraction that will defeat the purpose of the treatment.

2. Compression Movements (Pétrissage—to knead).

Kneading consists of grasping, wringing, lifting, rolling or pressing a part of a muscle or a muscle group. This form of massage aims to assist venous and lymphatic circulation, to hasten the removal of waste products from muscle, to stretch retracted muscles and tendons, and to aid in stretching adhesions. It may be used after exercise to remove waste products and thus render muscles more ready to exercise again.

The operator's hand grasps a part of the muscle (or a group of muscles), lifts it up as much as possible, and kneads it. Then the hand moves up a hand's breadth and repeats the same manipulations. One or both hands may be used. When the mus-



Top and Bottom: Kneading of the inner side of the thigh, the same grasp in two different phases, with the bottom illustration showing how the musculature is to be lifted out. **Center:** Longitudinal kneading of the thigh with both hands. (Reprinted from "Massage in Athletics" by Albert Baumgartner, published by the Burgess Publishing Co., Minneapolis, Minn.)



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cles cannot be lifted, as on the back, the movement may be one of rolling or pressing one muscle over the other. In kneading, a thorough knowledge of muscle anatomy is essential.

Friction consists of pressing deeply on the part under treatment and moving the hand in a circular direction, which usually means moving the skin over the deeper underlying parts. The effect of friction is to free adherent skin, to loosen scars and adhesions of deeper parts, such as tendons on the back of the hands, and to aid in the absorption of local swelling.

Friction is an important massage manipulation around joints and the smaller areas such as the hand, foot, and face.

The movement is done with one or two fingers or a part of the hand closely applied to the skin, the motion being over the underlying tissue in small circles or in other directions. Again, the pressure should be moderate and the movement should have a certain rhythm. This pressure can later be increased progressively if conditions are favorable.

3. Percussion Movements (Tapotement—to tap).

These are means of mechanically stimulating the tissues of the body. There are several forms of percussion:

Clapping consists of bringing the hands, held partly open so that the fingers and palm form a concave arch, alternately into contact with the patient's body. The movement is performed chiefly from the wrists.

Hacking is done by striking the area with the ulnar side of the fingers so that the fifth finger comes in contact with the body first and is followed by the others in quick succession.

Slapping is done with the palm of the open hand.

Tapping is done with the tips of the fingers, which are used as in piano playing.

Beating—the half-closed fist is used to percuss the body.

These movements are mostly used on healthy persons and are usually employed in gymnasiums and Turkish bath establishments.

The first effect of percussion on the skin is a blanching due to the contraction of the arterioles from the mechanical stimulation. This is soon followed by a redness due to a paralytic dilatation of these vessels from overstimulation. This circulatory effect can also be secured by the whirlpool or contrast baths.

4. Vibration and Shaking

Vibration is performed with several fingers or the whole hand placed firmly on the patient's body while

a trembling movement is conveyed by the operator.

Shaking is a large movement of the same kind but is merely coarse vibration. Both vibration and shaking are often employed with one of the three main manipulations.

In deep stroking and kneading movements made with the muscles correctly relaxed, the effect of vibration and shaking is also achieved. Mechanical means have been devised to give vibratory massage, and these have a place for reducing edema, for loosening scars, and for massage over stiff joints.

THE ATHLETIC "RUB-DOWN"

In athletic training, full body massages are of great value in hastening the recuperation of "stale" athletes, or for those who need invigoration, or to help keep an athlete's muscles in good condition when he's unable for some reason to take active exercise.

Massage early in the training season is of real value in preventing stiffness. As the season progresses, the body adjusts itself to the increased demand upon it and at this stage the rub-down is a luxury.

An athletic rub calls for more intelligence than a rub of a sedentary business man. A bruising rub can do more harm to a highly conditioned athlete than to a corpulent man. Fat has no feelings, muscle has a great deal. Athletic rubs should be done with a great deal of snap but with very little force, since the object is merely to loosen the muscles and increase the circulation.

The rub-downs are modifications of a full body massage. The same manipulations, in approximately the same sequence, are used with less attention to exact technique. The movements are carried through with more swing, chiefly from the shoulders.

The modified "athletic rub" is as follows:

Duration—10 to 12 minutes.

Procedure—Effleurage, kneading or Petrissage (slight, not forceful), Tapotement (slapping, beating, hacking, cupping, not too viciously), applied in this order: (1) limbs, (2) chest, (3) abdomen, (4) back. Since the time is limited to about 10 minutes for the whole body, less attention is paid to the exact technique of each manipulation.

LUBRICANTS IN MASSAGE

Lubricants are used for comfort during the massage procedure. Massagers with smooth, gentle hands are able to give massage with hardly any lubricant. A harsh dry skin, a hairy surface, or a wet oily skin indicate a need for lubricants. Lubri-

cants are used very little during friction massage.

While it's the mechanical action of the operator, rather than the preparation used that produces the relief, a nice, smooth, pleasant-smelling, rubbing solution is much appreciated.

About all that any good lubricant does is soften the hands of the operator. It may exert a mildly antiseptic action; be an astringent or the reverse; be mildly irritating for purposes of counter-irritation or, on the other hand, be bland; be cooling by virtue of its rapid evaporation (alcohol, chloroform or ether), or else be warming to the skin because of methyl salicylate, turps, or other contained ingredients.

Practically all the rub preparation does is to effect, not the underlying tissues, but the skin surface from which the nervous system is affected reflexly. The removal from the muscles of waste products, the blood from small hemorrhages, and the like is accelerated by the mechanical action of the massage. But there's no direct penetrating, specific action by the drugs to this effect, or to heal muscle or ligament.

The following are inexpensive and satisfactory lubricants:

Powder. It should be soft, entirely free from grit and contain antiseptic properties. Powder is pleasant to use. Patients seem to like it and it's preferred during warm weather. Some objections to powder are that it irritates the skin, has a drying effect if used continuously, and is unsatisfactory on hairy surfaces.

Olive Oil is a good lubricant but is rather expensive. Some patients object to its odor.

Mineral Oil is an exceptionally good lubricant and is inexpensive. It's very good where a deep, kneading massage is ordered.

Cocod Butter is another good lubricant. It has a softening effect on the skin and is especially good for hairy surfaces. It seems to be more readily absorbed than other oily substances.

Cold Cream is a fair lubricant but a good grade is expensive.

RULES FOR MASSAGE

1. The masseur should care for his hands like a surgeon. The hands should be warm, soft, strong, pliant, and dry. Cold, clammy hands cause resentment. Warts, callouses, rings, long nails are irritating to the patient. If the hands are rough, use glycerine or lanoline.

2. The region to be massaged must be uncovered completely. You cannot massage well over clothing.

3. Remove all clothing which might constrict a region of the body
(Concluded on page 75)

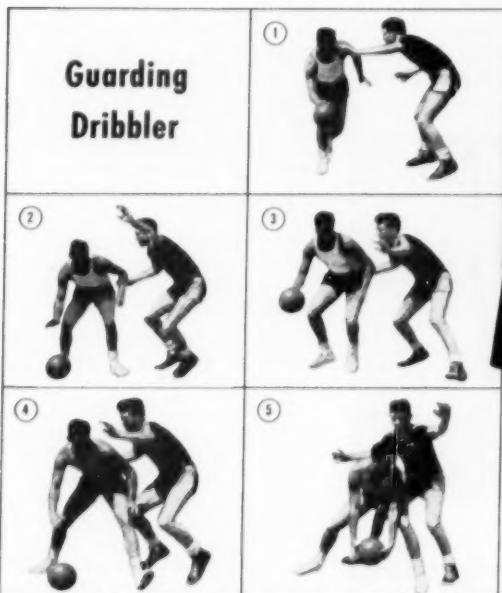
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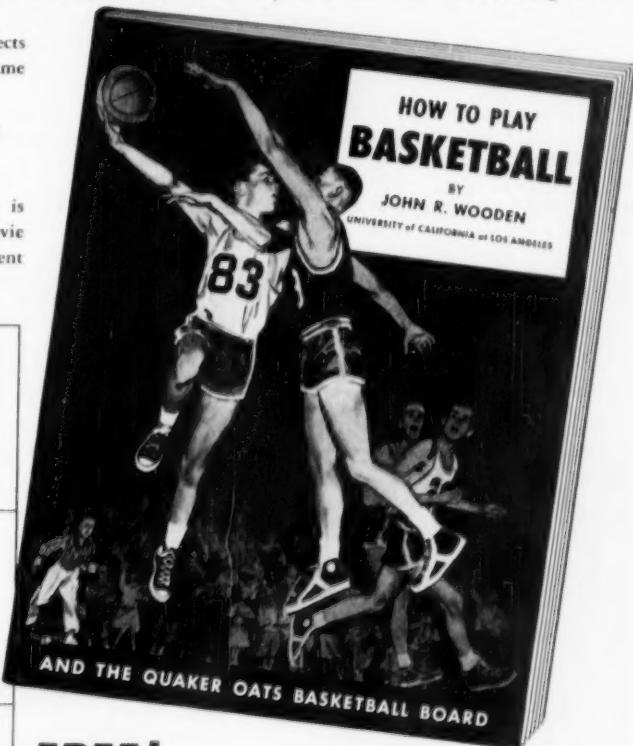


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Colors: Navy, Royal Blue, Maroon, Scarlet, Cardinal, Tan, Gold, Green and Black. Sizes: Medium and Large. Length: 45 inches. Weight: 5 lbs. List Price \$19.00. Team Price \$14.20. Length variations from standard available on special order only.



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DELUXE HOODED CAPE

These warm and windproof capes have been designed to get players in and out of games quickly. They are durably made of warm, waterproof, extra strong vat-dyed rubberized fabric doubled to a blanket lining material. All seams are double stitched. Raglan shoulders and full cut allow room for pads and provide complete protection for body, knees and seat when player is sitting, kneeling or standing. Garment is held together by fastener at neck and by player keeping hands in specially designed inside pockets as shown in illustration.

Colors: Navy, Royal Blue, Maroon, Scarlet, Cardinal, Tan, Gold, Green and Black. Size: Large only. Length: 45 inches. Weight: 3 1/2 lbs. Length variation from standard available on special order only. List Price \$14.00. Team Price \$10.50



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A lightweight, windproof jacket for quick "warm up" in sports of all kinds. Gets player warm, keeps him warm but does not cause excessive perspiration. Made from genuine Nylon with a thin coating of Neoprene which contains no rubber. Unaffected by perspiration. Patterned particularly full with extra under-arm sleeve length for easy action. Has zipper front and pleated back to provide about 6 inches of extra fullness. Elastic at wrists.

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and on these and other fundamental drills) and presumably have acquired enough skill in them to coordinate all the parts.

The best method we've found for this purpose is to start with a half-court defensive drill—with a full team on defense pitted against another unit on offense. The defensive team makes every effort to prevent the field goal. When the shot is taken, they must gain possession and initiate the break, with the former offensive team moving back on defense.

With this practice method, we're able to stress all the fundamentals we've been working on—blocking out, rebound recovery, quick pass-out, proper filling of the three lanes, advancing the ball by passing, making the scoring pass, and completing the driving layup.

SIMULATES GAME CONDITION

The situation simulates the actual game condition very closely, and it's a concentrated drill since, when the new offensive team completes its fast break, the ball is returned to the original offensive five at the other end of the court. The procedure is repeated until sufficient fast break work is had by the defensive team. The situation is then reversed, with the offensive team taking the defense and working on its break.

If the opportunity to break doesn't materialize when the defensive team recovers the ball, it's given the opportunity to score once without losing possession of the ball. When they either score from their regular offensive pattern or lose possession, the ball is returned to the original offensive team to start its maneuvers again.

We've found that players show more enthusiasm and accomplish much more with this sort of practice than by scrimmaging full court for extended periods.

At St. Joseph's, we use at least several of these drills each practice. By starting with the separate tasks of the fast break and drilling the players intensely on them before putting the parts together, we've found that the essential habits are readily acquired with the desired proficiency.

We use the break as our primary offensive weapon. When it's stopped, we fall into a pattern aimed at producing the good shot with proper rebound position and defensive insurance.

But the break comes first. It is colorful basketball. Players thrive on it; spectators thrill to it. It's a great system to coach.

Kicking Program

(Continued from page 18)

3. Right-footed kicker—right foot slightly forward.
4. Relax at knees.
5. Head up and eyes on ball.
6. Hands brought up naturally from sides to a position about waist high, palms turned in.
7. Slight break at elbows.

Receiving Ball from Center: As the ball reaches the hands of the punter, he does not bring it toward his body but keeps it well out in front and shapes it as he takes his steps. (You lose time by bringing the ball in toward the body and then moving it back out into the position where it must be kicked.) On wet days, the punter should catch the ball against the body in order to avoid fumbling the pass from center.

Holding the Ball: There are two correct methods of holding the ball prior to dropping or placing it on the kicking foot. The ball may be held with the hands on the sides or it may be held with one hand underneath and the other alongside of it. Regardless of the method used, the important factor is to drop it in exactly the same position in which it is held.

Note: Never permit the punter to reach sideways to catch a bad pass from center. Have him step laterally with the near foot and keep his body in front of the ball. Have the center throw poorly at him once in a while. Never attempt to punt a ball if the pass is bad, except on fourth down.

Kicking Technique: The punter should depress his kicking foot so that the ball will hit on the instep. The ball should be dropped so that it will fit the foot.

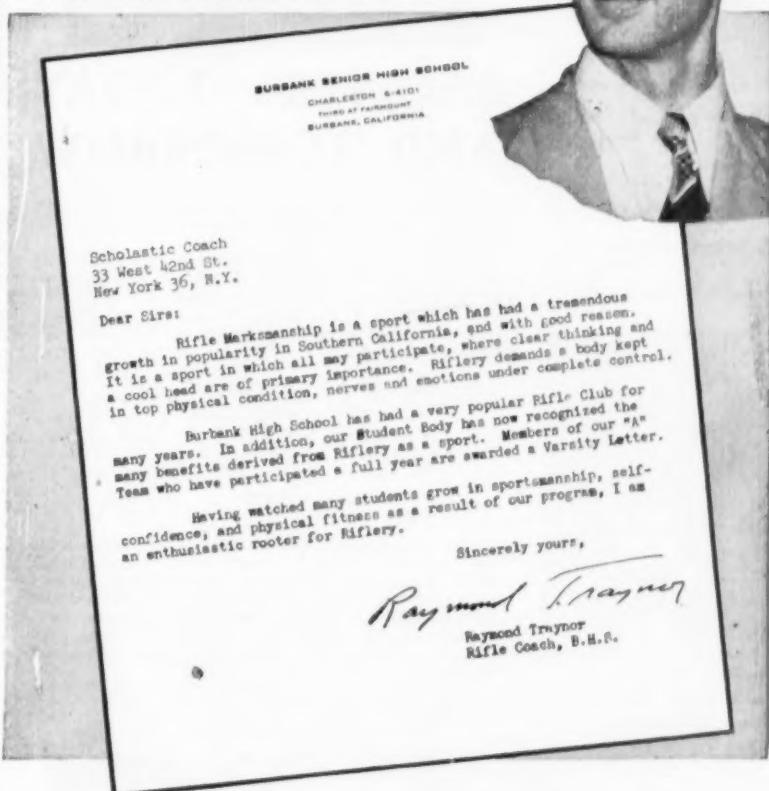
Steps: The first step should be taken with the kicking foot, and it should be a short one. If the kicker has difficulty in making his first step short, he should assume a stance with his kicking foot slightly in advance of his other foot. The second step should be a natural one with the left foot (if a right-footed kicker).

As the right foot swings into the ball, the weight of the body should be on the left foot. The left foot should be under the kicker so that a natural, easy follow-through can be accomplished.

Follow Through: This is just as important as any other fundamental. The ultimate in following

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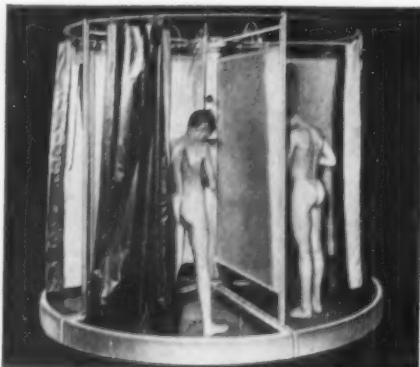
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through is when the kicker can keep his left heel on the ground.

Eyes on Target: Stress the importance of keeping the eyes on the ball. Whenever the ball slides off the side of a kicker's foot, you can bet that he's raising his head and taking his eyes from the ball.

Important: Never permit the punter to kick for distance. Stress control at all times. Find out how far the kicker can kick with ease, and keep him on this level. (Put markers on the field and have him kick for these.)

Punting Against the Wind: When punting against the wind, the punter should hold the ball down close to the foot with the forward point of the ball pointed slightly downward. Try to teach punters to drop the ball in such a manner that the wind won't affect the course of the ball to the foot.

Punting with the Wind: When kicking with the wind, the nose of the ball should be held slightly upward and fairly high.

Punting Out of Bounds: The punter should step in the direction toward which he is to kick the ball. Punts should either be kicked out of bounds or high and short of touchbacks.

3:20-3:30, Kicking Drill for speeding up kickers and centers, and teaching follow-through to kickers and centers.

Have the center and kicker line up in their regular positions, and set up a line of defensive rushers on either side of center. At snap, the first rusher in each line charges the punter.

This same drill can be used to speed up place-kickers and holders. Offensive linemen can work on check-blocking and punt coverage at the same time.

Place-Kickers and Holders: The fundamentals to teach the place-kicker and the holder are:

Holder:

1. The kicker should choose the spot from which he wishes to kick and mark it.

2. The holder takes his position by kneeling on his left knee (if the kicker is right-footed). He extends his right foot and knee toward the scrimmage line. His hands are held approximately two feet off the ground, extended toward the center and relaxed, the elbows slightly bent.

3. The holder keeps his eyes centered on the ball and makes the call for the snap. As he catches the ball, he places it on the spot previously marked by the kicker. He uses his right hand to guide and help shape the ball on the spot, and uses his

left or inside arm (index and middle finger on top) to hold the ball.

(Ed note: This is the conventional method of propping the ball. It's interesting to note, however, that Ben Agajanian, the famous pro place kicker, advocates propping the ball with the right, or far, hand and whipping the left, or near, hand behind the body. He believes—and it makes sense—that this gives the kicker better vision from approach to follow-through. If you'll take the kicker's position and run up to the ball, you'll quickly note that the left, or near, hand cannot be placed on the ball without partially blocking the kicker's view of it.)

Agajanian also believes that the ball should be held with the laces facing the place-kicker. While the position of the laces isn't important in the extra-point try, it's extremely vital in the field goal attempt, since it may change the flight of the ball.)

4. It's important for the holder to work with each kicker to learn just how he prefers the ball to be held.

KICKING THE BALL

Kicker:

1. The kicker measures his distance and carefully lines up his kick with the goal posts.

2. His stance is relaxed with his eyes fixed on the spot where the ball is to be placed.

3. The kicker (right-footed) takes a short right step and a longer left step. The left foot must be planted with toes pointed straight ahead to prevent the pulling of the ball to one side. The distance the left foot hits from the ball is dependent upon the kicker. Usually, it isn't more than four to six inches behind and about the same distance to the side. The distance should be enough to permit the right foot to swing freely without interference.

4. The kicker snaps the kicking foot through the ball. At the instant of contact, the foot and ankle are locked at a 90° angle. The kicker should keep his head down and eyes on the ball even after the ball is away. The follow-through should be such that the angle of the foot follows the ball over the crossbar.

5. To make certain that the kicker will keep his head down in making the kick, have him put the front of his jersey in his mouth and bite down on it. Another method is to have him bend over and pick up a blade of grass.

Keeping the head down and the foot alongside the ball, pointing straight ahead, are very important to the success of the kick.

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By DAVE NELSON

Head Coach, University of Delaware

Offensive Football in 1956

Courtesy of the Eastern Intercollegiate Football Association

THE great success of Army and Ohio State by land with a "grind 'em out," small chunk offense has been interpreted by some as evidence of a trend toward this offensive philosophy, with the forward pass relegated to the role of a satellite.

However, it's doubtful whether the 1956 season will mark the decline and fall of the forward pass. In the season ahead, the rushing game will continue to receive more emphasis, as has been the case since the return to one-platoon football. But the forward pass is far from being a dodo bird.

Generally, there's nothing new in offense. The impression of newness is created when a series or formation successfully employed by a team becomes nationally recognized and is widely adopted by other coaches.

When we look at the offensive picture for this season, we do so with an eye toward last year's defenses. The defensive strategy used in 1955 will have a pronounced effect on the new looks in offense this year. Such developments as splitting lines and variations of the option play have forced most teams to improve on the traditional defenses.

The phase of a team's offense on any given Saturday this fall will differ from that viewed a week later. Packed defenses will force teams to use their flank games almost exclusively, to throw the ball even if they have only mediocre passing games. The nine-man line, a defense that's become more popular in recent years, will limit the offensive repertoire of most teams.

The success of many teams last season was accomplished without the use of flankers and with the backs as close to the line as 2½ yards. In 1956, more teams will follow this pattern. This type of offensive formation is being used more extensively because it allows the halfbacks to serve as blockers on internal linemen during the drive series.

The vast amount of comment about the Michigan multiple offense would lead one to believe that multiple offense is a rare bird limited to the Wolverine formation alone. Actually, the majority of the teams on Eastern gridirons this fall will use multiple offense.

While many of these squads won't have a direct pass series, they'll run such series as the option, belly, dive, drive, half outside full inside, full outside half inside, three backs powering off the corner, draw plays, and many others which are the components of a multiple offense. Teams will also run from both balanced and unbalanced lines as part of their basic formations.

Coaches will continue to integrate the passing game with the running game. Passes with double fakes and trap blocking will be used more this year. Also, running passes thrown by halfbacks, fullbacks, and quarterbacks from all plays to the flanks will be more common.

The bootleg pass with its many variations will give the offense a third dimension with a back up the middle, a back outside, and the quarterback bootlegging to the outside in a third direction. These passes will be thrown deep, quick and across with simulated trap, sweep and power plays off the corner. Some teams will use one man to protect the passer to the side of the bootleg, while others will leave the quarterback naked.

There will undoubtedly be greater use of the wingback by teams who like to use all three backs as parts of running attacks but also prefer the additional threat of a three-deep pass. The wings will be seen with two backs in the dive positions or with the fullback and one halfback in a dive spot. Columbia, Penn State, and Delaware are three teams in this area which operate from a wing-T formation.

With the return of the spread punt used by A. A. Stagg half a century ago, the punt has become

(Concluded on page 75)

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Speeding Up the Offense

(Continued from page 30)

The shooter concentrates upon getting his shots away as quickly as possible, paying no attention to accuracy. The initiative action is that of starting the jumping foot forward just before the ball reaches the hands. The responsive movements will follow in a speeded-up, rhythmic pattern that will increase the accuracy of the shot as well as the speed of its delivery.

After eight shots, the players should exchange positions. And after one rotation has been made, the passer should move to the opposite side of the shooter and another rotation executed. Daily work on this drill will add much to an offense.

This same principle of executing two movements simultaneously, can also be applied to the player already in possession of the ball. The "pass-and-cut" or "give-and-go" maneuver serves as an illustration. As the player with the ball passes laterally to a teammate, he starts the opposite foot moving toward the basket. He's thus starting his cut as he executes the pass, not passing and then cutting.

AFFECTS CUTTER'S COURSE

Incidentally, the type of pass used affects the exact course of the cutter in his initial movement toward the goal. The two-handed push pass, due to the twisting of the upper trunk toward the receiver, involves a certain degree of weight transference in that direction. Consequently, the cutter should move in front of the defensive man in his path to the goal. This reduces the cutting angle to the point where the aforementioned weight transference aids the cut, rather than retards it.

The one-handed pass, in the same situation, can be made with arm movement alone. Thus, a more direct path to the goal is made possible and the cutter should go behind the defensive man in starting his cut.

A player holding the ball in a pivot position may make use of this simultaneous foot movement in executing the "fake-and-reverse." As he fakes to one side with head, shoulders, and ball, the opposite foot is moved outward and backward a short distance. (The distance

covered by this foot movement will depend upon the length of the player's legs.)

Thus, at the completion of the fake, the weight has been transferred to the driving foot and the foot on the off side is now located in a position favoring the fastest possible getaway on the reverse. This technique is very effective in exploiting a good fake.

When the dribble is used for driving purposes, usually following a feint, this principle of simultaneous foot movement is necessary for successful execution. In launching such a drive, the hand away from the opponent starts a long dribble-bounce directed at a point behind and to the side of the guard's original position.

At the same instant, the dribbler should step by the guard with a long cross-over step with the non-pivot foot. In effect, the dribbler is passing the guard on the first step and yet keeping the ball ahead of him to maintain his speed. The common mistake is to start the dribble and permit the foot movement to trail, rather than accompany, the dribble.

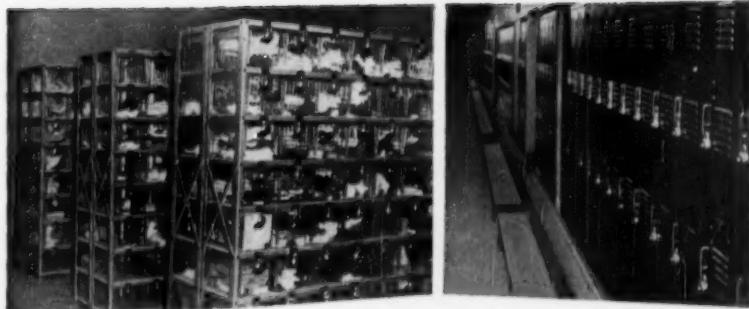
REGULATE THE BOUNCE

The concluding bounce of a dribble can affect the speed of an ensuing movement. By regulating the height of this bounce to facilitate the following movement, waste motion can be eliminated and time saved. The dribbler, in executing a quick stop, should lower the final bounce of the ball to a level where it can be grasped concurrently with the drop of the body into stopping position. This final low bounce is the first requisite in stopping suddenly in a balanced working position.

When a dribble is to terminate in a one-handed shot, the last bounce should be made appreciably higher. This will shorten the distance from the point where the ball is grasped to the point where the shot is started.

Many youngsters have a habit of lowering the ball to the waist just before laying it up. This is a pure waste of time. An alert guard can possibly get a hand on it or else block it on the way up.

In conclusion, it's urged that the coach have a clear understanding of the three time-saving principles and be able to apply them to the fundamentals he teaches. Thenceforth their incorporation into the team-play becomes a matter of much patient and meticulous coaching effort. The eventual results are well worth the effort.



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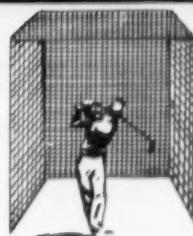
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By JOHN MICHELOSEN
Head Coach, University of Pittsburgh

Defensive Football in 1956

Courtesy of the Eastern Intercollegiate Football Association

THOUGH many major upsets are attributed to a spectacular run or a long pass, more often than not the real decisive factor will be the defense. By containing the opponents' running star or stopping the passing attack cold, the defense can play a vital role in upsetting an apparently stronger foe.

Many intercepted passes or fumbles are referred to as the "breaks of the game," and the defense will receive little credit and even less recognition for producing them. Nevertheless, defense is just as important as any other phase of the game. What's the good of being able to score if you can't keep the other fellows from doing likewise?

There are many ways of examining a defense that caused a major upset. It may be that the defensive setup was new to the favored team, and it couldn't adjust itself to it. Perhaps the defense was changing its pattern on every play to confuse the offensive blockers. If the defense can confuse the blocking assignments, it takes little effort to tackle the ball-carrier or throw the passer for a huge loss.

In the Sugar Bowl last January, Georgia Tech used alternating defenses on nearly every play. The Techs shifted from a 6-2-2-1 into a 5-3-3 or 5-4-2 or 8-3 without even calling defensive signals!

A good defense must have certain essential qualities. Today more pressure is exerted on the ends because of such offensive maneuvers as the belly series and option play. Years ago, good rough tackles were the chief requisites of a good defense. Since the return of one-platoon football, however, the boys are required to perform more duties.

An offensive guard must also be a linebacker. He must watch for runs and also defend against the pass. He must not be fooled by the opposition's good ball-handling. He shouldn't commit himself until he's positive of the offense's final move and has located the ball.

In modern defense, the secondary

enters into the patterns more than ever before. Although the deep men's responsibility is still to protect first against the pass, they're brought up on many occasions, particularly in a 5-4-2 where the corner men assume the responsibilities of an end. The secondary must be good tacklers inasmuch as any runner who gets by them usually will go all the way.

The most important duty of the secondary is of course to protect against the pass. The passing today is better than it ever has been, and it's essential for the deep secondary not to allow any one to get behind them.

Generally, you'll see the three-deep setup in the secondary against a passing team. This setup is still recognized as the best defense against the pass.

In the double-safety setup, there's an extra man near the first line of defense. That of course makes it more difficult to run against, so that the so-called safety man's play isn't as apparent.

The defensive trend against the T is to have a man directly on the center—either on the line of scrimmage or off it—to protect against the QB sneak. It's a very quick-hitting play, with the QB driving across the line almost as soon as he gets his hands on the ball.

What to look for in defense this season:

1. Whether the defense is odd or even; whether five, six, or seven men are on the line of scrimmage. Against a Split T, you're apt to see more defenses with men placed in the gaps or between offensive players.

2. Observe the play of the linebackers. Watch how often they penetrate across the scrimmage line. This is called "shooting the gap" or "plugging."

3. More defenses to work in two- or three-men units; starting and assuming different duties to try to confuse offensive assignments.

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"HERE BELOW"

(Continued from page 5)

5. The acceptance of any aid, except that outlined in No. 3, shall result in immediate expulsion of the student involved.

Assuming a conference and all of its members, or, so far as that goes, all the conferences and colleges, have adopted this scholarship plan, then there is no reason why this rule should be broken. When an institution guarantees the needed expenses of an individual, there are certain responsibilities that he must assume. This should be explained to him in full by a regular faculty representative the day he registers. He should be asked to sign a pledge to this effect in order to receive his scholarship.

6. A fixed percentage of athletic scholarships—we suggest 75%—should be reserved only for boys in the conference territory of the college or university and its environs.

This would avoid the widespread recruiting abuses which occur in the course of competition for players from other sections. Another point that might be well taken would be to put a limit on the number of athletic scholarships each institution could provide so as to keep the competition on the same plane within a conference.

7. To receive an athletic scholarship and remain eligible for it, the recipient must take a regular course of study, of his own choice, leading to a degree. He must take a normal load of academic hours and maintain a satisfactory average. Before the beginning of his third year he must have attained the proper number of credit hours and quality points to become a fullfledged member of the junior class or his scholarship will be withdrawn.

If this rule was adopted and maintained by all institutions, most of the critics of college football would be hushed. Phony jobs and under-the-table pay are relatively unimportant compared to this phase. The maintenance of these standards does away with the stigma of "semipro" and "hired" athletes. The word "amateur" becomes real. In other words, strict observance of this rule places the proper connotation on the noun "proselyte."

8. The responsibility for proper practices of recruitment and subsidization of players should be placed squarely on the shoulders of the head football coach.

The president of the institution and his faculty committee on athletics should demand that the coach be personally and directly responsible to the president and his committee for his actions. They should insure and assure him against undue pressure to win games at any cost. They should free him of financial worries about game receipts, and they should fire him if he or any of his assistants directly

or indirectly give, have given, promise or condone any financial aid to players or prospective players beyond the regulations of the institution.

9. The "athletic dormitory" and the year-round training table should be abolished.

We realize that the training table during the season, especially for the night meal after practice and the pre-game meals on Saturdays, is a must. But for better player-student relations the athletic dormitory should be done away with or divided with nonathletic students, and the training table abolished out of season. And, more important, all incoming freshman athletes should be mixed at the beginning with other members of the student body. This might be impracticable at some institutions and economically unsound at others, but it would improve the stature of college football immeasurably.

THE PATH TO SANITY

The adoption of this nine-point program would eliminate the scurvy excesses that bring on the kind of investigations that hold up our educational institutions to ridicule and contempt.

It would rid the football scene of the sophomore fanatics who, in the name of winning teams, would tamper with the reputation of a school and the character of a boy.

It would take the terrible pressure off the coach's shoulders and give him the peace of mind he's entitled to.

And with every player receiving exactly the same assistance, and with our college presidents seeing that the rules are obeyed, the high school graduate would begin picking the college best suited to him educationally and geographically, rather than the school offering him the plusher "free ride."



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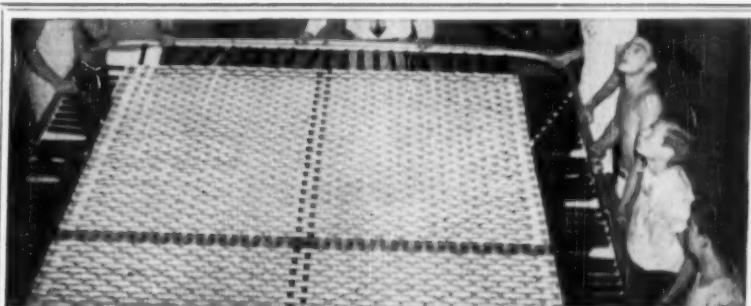
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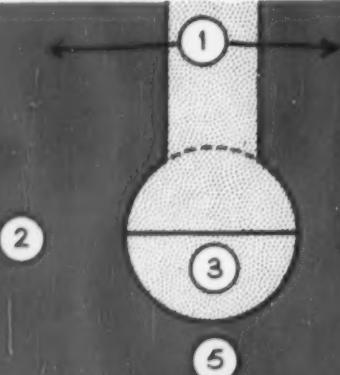
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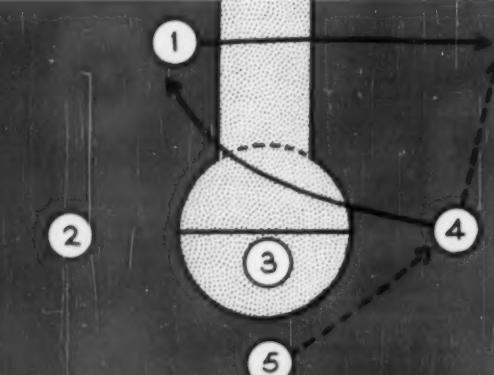
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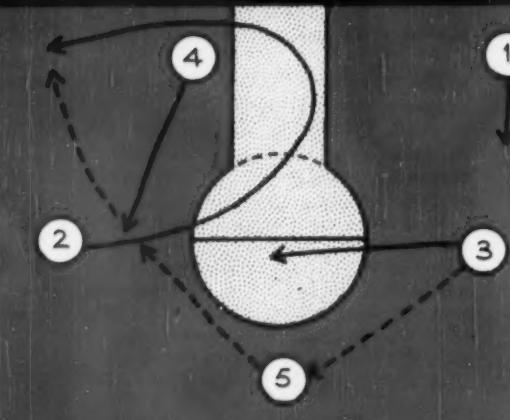
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Diag. 1



Diag. 2



Diag. 5

A 1-3-1

Revolving Offense

Against

All Defenses

By DICK BOLLINGER, Jackson Township H. S., Frankfort, Ind.

ATELWOOD (Ind.) H. S. last season, we decided we needed a new offense that would work against both the zone and conventional man-to-man defenses. With this in mind, head coach John Ward and myself designed a new variation of the old basic 1-3-1 zone offense.

How did it work? Excellently! Using this new attack, our varsity and "B" teams hung up a combined record of 32 wins and 8 losses.

The good features of this offense are:

1. It gives us a basic pattern with several alternatives which tend to confuse the defense.

2. Everyone on the team has a task to perform; no one is left standing with nothing to do.

3. There's always a rebounder in correct position under the basket.

4. Spot shooters have many chances for their specialized shots.

5. There's a revolving continuity to the pattern.

6. The pattern is equally good against man-to-man and zone defenses.

7. Key blocks are set up to release shooters.

8. The pattern requires players to break away from their defensive men, instead of waiting for a pass.

9. Opportunities to free-lance are provided against defensive men who try to anticipate passes in the pattern.

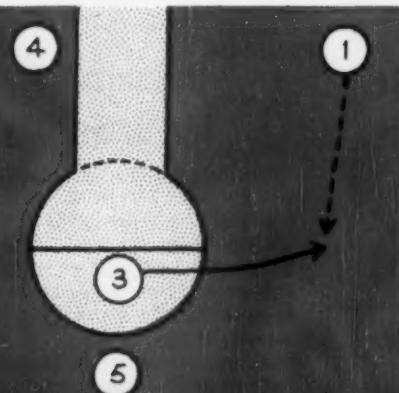
10. Wonderful as a stall.

The only real disadvantage of this offense is its weakness against a fast break. But this can be overcome by alertness on the part of all the boys.

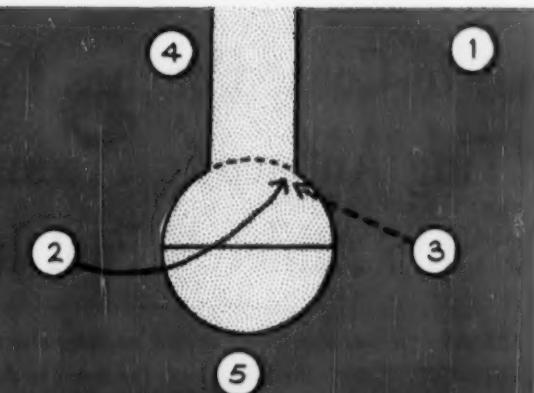
Diag. 1 shows the basic pattern of the 1-3-1 revolving offense. No. 1 is the baseline man. He keeps on the side of the lane away from the forward (2 or 4) who will receive the pass. This gives him more room to cut from his man. Nos. 2 and 4 are the forwards, usually the two taller boys.

Although 3 plays the high post, he doesn't necessarily have to be your center. He should be your best shot from the sides out on the floor. No. 5 is the best ball-handling guard, who should also be a good outside shot.

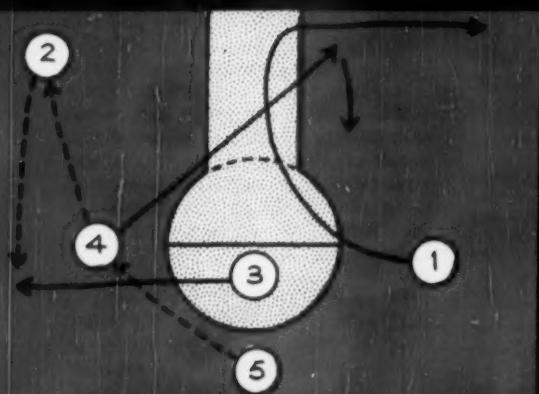
Diag. 2: The play starts with 5



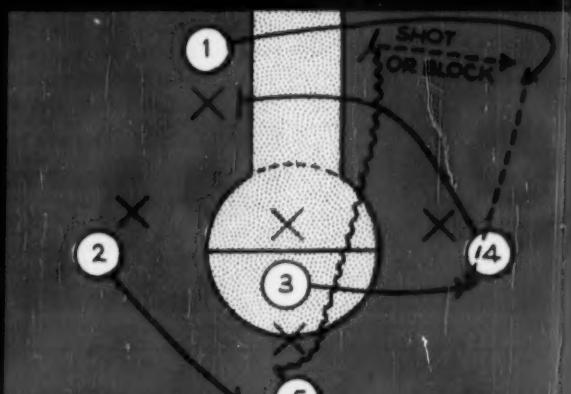
Diag. 3



Diag. 4



Diag. 6



Diag. 7

passing to either 2 or 4. He indicates his target by dribbling slightly to the side in which he intends to pass.

In this case, the pass goes to 4, who relays the ball to the baseline man breaking out to his side of the floor. After passing to 1, 4 cuts to the basket and sets up on the opposite side. 1 may pass to him, if he's open.

If 4 doesn't get the ball, 3 cuts out to the side for the pass from 1. This is a good spot shot (Diag. 3). If 3's defensive man anticipates the pass to him, 3 may fake to the side with one or two steps, then cut back to the basket for a pass from 1.

If 3 doesn't have a shot, he may either pass back to 5 or to 2 coming across his vacated spot (Diag. 4).

If 3 cannot get the ball to 2, the latter continues on around, coming out as the new baseline man, and the ball goes around the horn—with 4 coming out to meet the ball and 3

returning to his original position. The old baseline man, 1, comes out to replace 3, as shown in Diag. 5.

The pass goes from 3 to 5, with 3 returning to his original spot and 1 replacing him. The next pass goes from 5 to 4, who's cutting out to the spot vacated by 2. Upon receiving the ball, 4 passes to 2, who's now the baseline man.

Diag. 6 shows the same play worked on the other side. 5 passes to 4 who delivers to the new baseline man, 2. No. 4 then cuts to the opposite side of the basket and sets up for a rebound off shots by 2 or 3.

If 2 doesn't shoot, he passes to 3. The latter may shoot from the side or pass to 1 coming through. (He'll become the baseline man again.) No. 3 then returns to the foul line. If he doesn't hit 1, he passes back out to 5 who'll then hit 4 coming out from the basket. We're now back in the original positions.

This continuity continues till a

shot is taken. The forward on the weak side (side opposite where the ball is going) must be alert to help 5 defend against a fast break whenever possession is lost.

Opportunities for individual fakes are numerous. These fakes usually materialize when the defensive men think they've figured out the pattern and start overplaying to intercept passes.

A good alternate for this system is what we call "clearing the side" (Diag. 7). No. 2 or 4 clears his side before 5 gets the ball into position. The latter then drives through the vacated spot. 4, in this case, sets up a block on 1's man, releasing him to go to the side.

No. 5 may shoot or pass to 1, while the latter may shoot or hit 3 coming out to the side for a shot. 5 is replaced by 2. 5, by dribbling in, helps set up a double block on 1's man, assuring 1 of a good shot from the corner.

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Organization for Game Day

(Continued from page 14)

big man in the corner or at the side, wherever we think he'll work best. This, we hope, will take the opposition's big man away from the defensive boards (if they're playing man-to-man).

If our defense needs tightening up, we may make a change in the lineup—putting in a defensive man to cover a scorer. Of course, this will depend upon the score and other factors.

Finally, we announce the starting lineup for the second half and return to the court.

DECISIONS

When to freeze the ball when ahead. It takes lots of experience to learn when to go into a freeze and how to operate it. We've been both right and wrong on this matter. It's very difficult to set up any hard and fast rules. It's really a personal matter for the individual coach.

Freezing the ball: We freeze or stall at the end of the game whenever we think our lead is sufficient. We freeze the ball in this manner:

1. We open up the court by keeping the area under the basket open; that is, free from pivot men or post men. We send the big men to the corners or the base line.

2. We move the ball and the men. We never hold the ball too long, since a man who does so is an easy target for a double-team. We sometimes put in another smaller man—an outstanding dribbler—to help freeze the ball.

3. We try to eliminate long and cross-court passes.

4. We go away from the receiver when passing the ball to prevent double-teaming.

5. We stay away from the lines and the corners as much as possible.

6. On occasions we use a continuity freeze offense with the five men getting into the passing; also, a four-man passing freeze with one of the big men setting up a post outside the foul line.

A common weakness in freezing lies in forgetting to score or not trying to get the easy basket and increase the lead. When the opponents are using a tight man-to-man defense, plays can be worked down the middle, the backcourt men may pull a change of direction and a give-and-go up the middle.

When to go into a full-court press:

The time element and the score are of extreme importance. Once the decision is made, the full-court press should seldom be taken off until the lead is regained.

Remember, you can pick up fouls very easily in a full-court press (especially if you're the visiting club), and that you must have the players who can do it. Since the accent is on speed and agility, you'll usually have to take out the big men, except possibly the most agile of them.

The full-court press offers a good change of tactics. It often causes the opponents to lose their poise and make bad and hurried passes. Inasmuch as it's difficult to develop a pattern of play against it, a team caught by surprise will sometimes fall to pieces.

Officials also play an important role in the full-court pass. A careful study of them is very necessary. Some call them very close, while others are so lenient that they often let the game get away from them. This is, of course, a tremendous advantage to a pressing team.

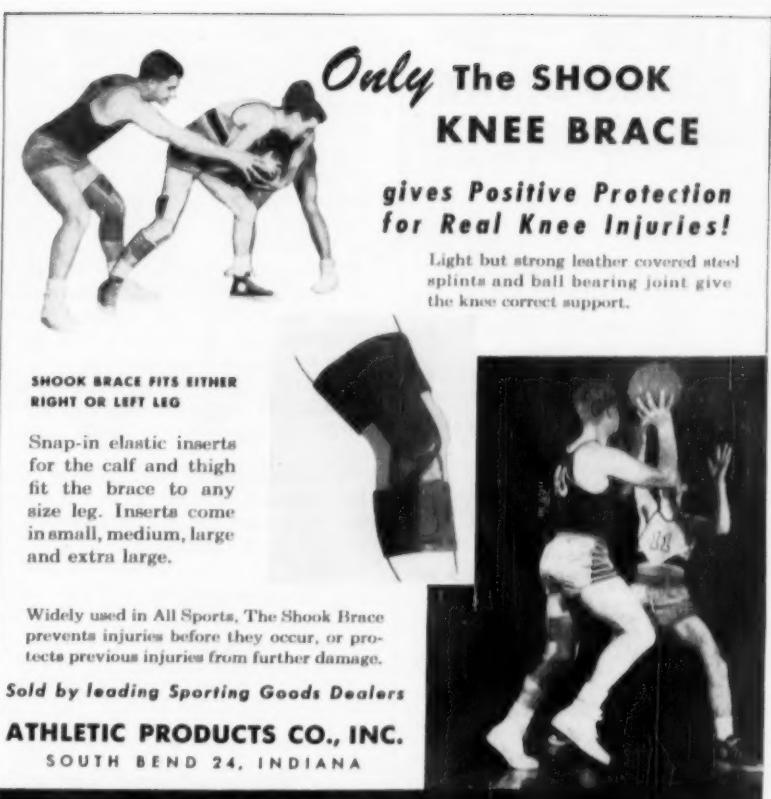
SPECIAL PLAYS

Plays with seconds to go: It's advisable to have some plays ready for situations where the clock is running out and your team is down by two or three points. If you don't have the ball, then everything must be done to secure it, such as double-teaming, gambling on interceptions, and possibly fouling the player least likely to convert his fouls. In this case, you must get the rebound on the missed try.

The plays with seconds to go should revolve around double and triple screens around the foul line. Nearly every coach has these ready for the last seconds. They can be discussed during the time-out near the end of the game. Also, individual players with drive should be given the ball for the three-point play, his teammates opening up the center of the court under the boards for him.

Match-ups: Through the years, we've given great attention to the matching up of players. We feel that our record at St. Johns' and North Carolina has been helped by careful match-ups.

Our coaching staff spends many hours discussing the opposing players in full detail, touching on his strong points and apparent weaknesses. We gather as much information on them as possible from scouting, newspapers, brochures, and from our own players who've played against them in high school.



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Substitutes sitting on the bench are told to watch the player they might cover later on in the game, and to try and pick up something about him. For example, some players can only go to the right. When this is observed by our scout, we suggest to the man assigned to cover him to overshift to his own left and try not to let his opponent go to his right.

Some players are very adept at playing a dribbler; therefore, it's wise to match him against good dribblers. Many a game has been won by careful match-ups.

While striving for good match-ups defensively, it's also smart to try to force the opponents into bad match-ups.

For example, if you have a good tall forward who can play the pivot, you may occasionally pull your center out of the bucket and let the tall forward slip into it, particularly if he's being played by a small man. An opposing switch may wind up with a small guard on a tall attacker. An alert offense will quickly exploit the situation by feeding the big man.

Organizing an Exhibition Gym Team

(Continued from page 22)

Alone, Glory, Glory Hallelujah, etc., blend very melodiously with statutory selections.

The apparatus, stunts and tumbling phase of the exhibition can be arranged very easily. If apparatus is available, some simple routines would be sufficient as a start. As far as stunts and tumbling is concerned, interesting pyramids and tumbling routines can be performed as well as some individual specialties on the apparatus. Long-horse leaping is a very spectacular act. If the long horse or Swedish Box isn't available, one can be built at a nominal cost.

When the class starts showing some definite improvement, it's time to approach the athletic director for the purpose of scheduling some exhibitions and possibly some competitive meets. An occasional performance will keep the team's interest high and motivate them to higher degrees of skill.

The gymnastic exhibition team has much to offer the physical educator, the student, and the community. It promotes a fine feeling of accomplishment among the team members and the leader, and appealingly dramatizes the physical education program to the taxpayers.

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S. M. U.'s Post Series

(Continued from page 17)

throughout the rest of the season.

We tried about everything we had seen or read about and finally came up with an overload with slight variations (Diag. 4), and it worked against any zone we faced.

Our theory in combating a zone is that the man with the ball must definitely—by threat of the shot, drive, etc.—make the defensive man commit himself. And there must be an overload situation, movement, and adjustment by the offense.



Diag. 4

The player must drive into the defense on occasion and shoot or pass out to the open man, who must shoot and hit. You cannot beat a zone unless you have good outside shooting.

We also had a very effective fast break, using the three-lane straight-away principle. We wanted the man in the middle to have the ball, if possible. He either dribbled or passed, setting up the usual options. We took the shot whether it was a crip or one from 16 to 18 feet out, or occasionally fed to a trailer.

WINNING THOUGHT ON LOSING

THE place of the coach after a game is with his team, especially if his team has been defeated. In his own disappointment, the coach must not forget to give commendation when that is due. He seeks to restore lost morale. Defeat has a bitter taste for a high school athlete who has done his best. He needs his coach then, and the coach needs patience and understanding.

The game is played to win, because victory, with honor, should be the goal of every team. There should be no patience with the boy who does not hate defeat or who offers an alibi. No one should be satisfied with defeat. The world already has too many docile losers.—*Jay McCreary in Winning High School Basketball* (Prentice-Hall, Inc.).



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Scholastic Coach uncovers a long-lost letter
from the greatest football coach of them all

By GLENN S. (POP) WARNER

ARRIVED at Cornell the day before registration over 50 years ago and, with nothing to do after securing a rooming place, I went to Percy Field to watch football practice. The candidates had been at work for about 10 days, getting ready for the opener against Syracuse on registration day.

The coach spied me on the sideline with a lot of other students. No doubt attracted by my size—I was almost six feet tall and weighed 200 pounds—he asked me to come out for the team. Football material was

affair even though the team was to play a game the following day.

After this long hard scrimmage, the coach ordered us to run four times around the quarter-mile track. I hadn't been doing much work that summer and I was completely exhausted when we retired to training quarters. I mention this to show what a difference there was in training methods in those days. It was scrimmage, scrimmage, until dark every day, including the day before a game. Even on Sundays, we were usually taken for a four or five mile walk in the country.

Training rules were so strict that we'd be fired off the squad if we were caught indulging in a smoke or having a glass of beer. Even soft drinks were taboo! I remember that an important member of one Cornell team was fired because he was caught eating a piece of pie. And on those Sunday hikes out in the country, we weren't even allowed to eat one of those delicious apples which were so plentiful along those Tompkins country roads.

The Cornell training quarters were located under the grandstand, which seated about 1,000 people. The training and dressing room was rough boarded and barn-like, and the suits and shoes we wore were mostly old, worn and patched.

Because football was so rough on uniforms and because those uniforms had to last a long time, they were made of very heavy material. The padding on knees, elbows, hips, and shoulders was soft and bulky and acted as sponges to soak up perspiration, mud and water. Thigh protectors were cane strips that



A full-fashioned turtle-neck jersey of 1899 vintage (from "50 Golden Years of Sports" published by Rawlings Mfg. Co.).

very scarce in those days since only a few New England high or prep schools played the game; and most college teams were developed from players with little or no previous experience.

I informed the coach that while I had had a little athletic experience, principally in baseball, I knew absolutely nothing about football, never having even seen a game. That information didn't discourage the coach. He told me to go to the dressing room and be fitted out with a suit. In a few minutes I was out on the field and playing left guard in my first scrimmage—a two-hour



International News Photos

gave little protection against those "charley horse" bruises which were common in those days.

Many players wore hard rubber nose guards and nearly all wore shin guards. Headgears were unknown in those days and players let their hair grow long to afford some protection. Shoes were heavy and the leather cleats hurt our feet and had to be frequently replaced. Canvas jackets were worn chiefly to make the jerseys last longer, and often these jackets were attached to the trousers by a wide elastic belt.

The whole idea in those early days was to use heavy durable uniforms, whereas the modern equipment stresses light weight and attractive appearance. The old time players felt like sissies in clean new uniforms. Their old worn and dirty ones made them look tough.

And tough and rough the game certainly was. There was no neutral zone between the two teams. The linemen played head to head and shoulder to shoulder, and there was plenty of jostling before the ball was put in play. You were liable to have dust or mud thrown in your eyes or get an elbow in your face, and the players often belittled or



Combination football suit advertised as Whitley Armour Jacket, designed by Rawlings Mfg. Co. executive in early 1900's.

tried to intimidate their opponents.

I sometimes used a mean way of finding out what kind of an opponent I had. Early in the game, I'd stomp on my opponent's instep with my heavy cleated shoe and yell "Get on-side there!" If he meekly moved back, I knew he'd be an easy mark. But if he came back with "You dirty so-and-so, if you do that again I'll knock your damned block off," then I knew I was in for a tough afternoon.

One amusing instance of how some of the bigger teams tried to intimidate and belittle their opponents occurred in one of our games with Princeton. We had a big freckled-faced Irishman with a mass of flaming red hair playing substitute guard. During the game he was called upon and came running on the field with the old fighting spirit worked up to a very high degree. After he got down in position with clenched teeth, the Princeton players gathered around him and warmed their hands over the fiery red head!

EARLY-DAY MANEUVERS

All the above will give you an idea of what early-day football was like. We had flying interference, guards back, tackles back, and the Princeton turtle-back formation in which the players formed a shoulder-to-shoulder ellipse with the quarterback in the center and the plays evolving in a whirling mass with the spectators seldom seeing the ball except when it was punted.

Later on we developed the short punt, the single and double wing, the Notre Dame shift, and, more recently, the T formation and flanker and man-in-motion plays. Through the influence of such men as Walter Camp, Percy Houghton, George Woodruff, John Heisman, "Hurry Up" Yost, Knute Rockne, that grand old 82-year old Alonzo Stagg (who is still going strong), and many other competent coaches, the game has gradually become a gentlemanly scientific and spectacular sport—still a rugged game but one which schoolboys can play with a lot of pleasure and with little danger of serious injury.

And I believe this development and improvement is not yet over. Changes which will improve the game are still being made and no doubt will continue to be made in the years to come.

The most recent developments in style of play emphasize flankers and man-in-motion plays. The T formation has been popularized by its one-season success at Stanford and



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by its effective use by the Chicago Bears. I believe this trend toward the T is being overdone and that coaches will gradually find that this style of play has no superiority over the other standard formations.

Stanford's one-season success was due to the best college material any coach ever had, just as it's generally known that the Bears outmanned all their opponents. Those teams would have had great success with any style of play.

The T formation goes well with a clever forward and lateral passing quarterback, but without such a player I believe other proven formations and styles of play will be simpler and more suitable to the average high school material. A good coach can develop a strong attack from most any formation, if it's not too loose. But I continue to believe that the single and double wing formations cannot be improved upon. It's probable, however, that the attack from these formations may be made more effective by using a wingback in motion or the quarterback as an occasional flanker.

We sometimes hear old-time players claiming that just as good football was played in the old days, but they're very wrong. The greatest improvement in my opinion has been in blocking. We old timers only blocked with our shoulders and knew nothing about the body block which so effectively cuts down opposing tacklers.

In scrimmages most every player kept on his feet, whereas in a modern scrimmage most of the players are on the ground. Snapshots show the blockers and their victims sprawled all over the gridiron. Then, too, the tackling and punting is much better now. The old timers didn't know how to kick a spiral and of course we had no forward passing until 1906. Players now are much more experienced. The competition for positions is so keen that only very clever players can make the good teams.

Oh yes! In telling about my start in football, I intended to say that the day after my first practice, I played left guard against Syracuse. Cornell won by a substantial margin and feeling quite proud of myself I bragged to my opponent that this had been my first game.

His reply was "Same here!"

This fascinating letter was originally sent to G. Herbert McCracken, Scholastic Coach's publisher who played under Pop Warner at the U. of Pittsburgh and who remained a devoted friend until Pop's death several years ago.



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Offensive Football

(Continued from page 59)

a more important offensive weapon. As has been the case with most super weapons, an equally effective defense has been devised. This is represented by the punt return, now being run as proficiently against spread formations as against the standard punt. For this reason, plus the need for a tight formation in the end zone, we will probably find the spread formation used less during the '56 season.

Like a royal flush, the single wing executed by Princeton, UCLA and Tennessee is still a thing of beauty. The buck laterals, spins, wedges, deep reverses and running passes will be just as dangerous to the opposition and as interesting to the spectators this fall as they have been for many years.

You can be sure that somewhere a coach will come up with a different frill, a unique twist, a new look to give the game added color. For football is a dynamic game which reaches new heights of drama and perfection with the arrival of each autumn. The 1956 season will be no different. And the interest will be focused right in our midst, in the ECAC, where a greater variety of offense is displayed than in any other conference in the nation.

Massage Techniques

(Continued from page 50)

next to the site of massage and thus interfere with circulation.

4. When the skin is hairy, use oil. When wet, use powder.

5. The entire length of the body part being massaged should be supported; and the part must be relaxed.

6. The masseur's position should be comfortable and not strained.

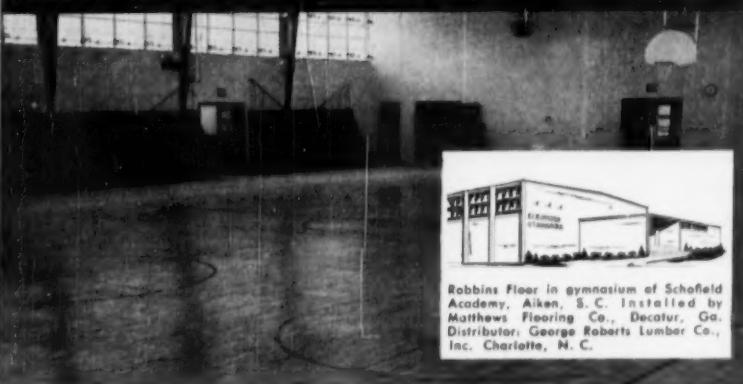
7. Learn to employ the left hand as skillfully as the right.

8. The grasp of the hand should be gentle and yet firm. Massage should be applied lightly at the start, and then increased gradually.

9. Adopt the manipulations and the degree of force best suited to your purpose. There's no cut-and-dried routine. Be alert and use your judgment.

10. Don't hurt your patient, don't tire him. Don't massage over bones, only soft tissues. Don't massage over infections, tumors, inflammations, or skin breaks.

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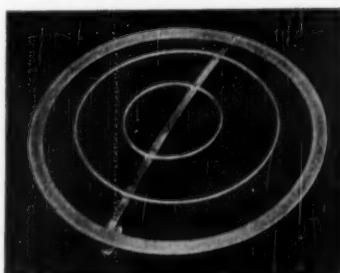
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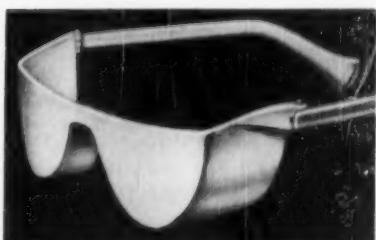
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- **HISTORY OF AMERICAN FOOTBALL: ITS GREAT TEAMS, PLAYERS, AND COACHES.** By Allison Danzig. Pp. 528. Illustrated. Englewood Cliffs, N.J.: Prentice-Hall, Inc. \$12.50.

OKAY, all you football coaches and collectors of sports books: Go beg, steal or borrow \$12.50. You simply must get this tremendous book. It's by far the greatest football history ever to see print.

A stupendous job, about a decade in the making, it represents a wonderful landmark in the literature on the game. Beautifully written, magnificently organized, fantastically documented, it is the definitive history of football.

The author, one of America's finest sportswriters, spent years of blood, sweat, and tears in research. But the result is worth every drop of it. You'll be fascinated, absorbed, and entertained by his superlative argosy of the game.

In a great sense, this is a book aimed squarely at coaches. It isn't a light, airy treatise put together with the idea of titillating the general public. It is football the way the coach likes it.

With loving, meticulous care, Danzig charts the game from its very beginnings right up to 1956. He fills in the historical background, chronologizes the rules changes, and—most fascinating of all—explains how all the different formations and innovations came into being.

He relates in painstaking detail all the pertinent facts about the outstanding coaches, players, teams, and games. He quotes outstanding newspaper and magazine articles, and in many instances he has the coaches themselves tell about their famous formations, players, and games. Everything and everyone contributing something to the game are spotlighted.

A large, extremely attractive volume, the *History of American Football* is All-American in every sense of the word. It rates an honored niche in every sports shelf in the land.

- **WINNING HIGH SCHOOL BASKETBALL.** By Jay McCreary. Pp. 179. Illustrated—photos and diagrams. Englewood Cliffs, N.J.: Prentice-Hall, Inc. \$3.95.

ONE of the nation's outstanding high school coaches, Jay McCreary, the pride of Muncie, Ind., certainly knows his way around the hardwood, and his book reflects it.

This is a solidly fundamental approach to the job of high school basketball coaching—aimed right at the young coach. McCreary tips off his text with a valuable chapter on the

philosophy of schoolboy coaching and the relation of the coach to the administration, the faculty, community, press, and players. Next he blueprints a talent "feeder" system and a pre-season program.

Then comes the technical phase of the text. Clearly and fully, the Muncie coach covers the fundamentals, fundamental drills, offense, and defense. Rounding out the text are valuable chapters on training, scouting, equipment, tournament preparation, and winning spirit.

The book is illustrated with many diagrams and photos.

- **RUPP'S CHAMPIONSHIP BASKETBALL (2nd Edition).** By Adolph Rupp. Pp. 250. Illustrated—photos and diagrams. Englewood Cliffs, N.J.: Prentice-Hall, Inc. \$4.95.

NEITHER the author nor his book needs much introduction. Rupp is the coach of the fabulously successful Kentucky basketball teams; and his book has had close to ten printings since 1948 and has been published in many different languages all over the world.

Since basketball has undergone considerable change in the past decade, Rupp has wisely overhauled his text to bring it right up to the minute.

The book still retains all its solid virtues. A hardrock fundamentalist, Rupp fully analyzes the techniques of passing, shooting, pivoting, footwork, individual offense, etc. In the way of coordinated offensive play, he discusses screen plays, fast break, and Kentucky's continuity offense.

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dividual defense, Rupp covers man-to-man team defense, defense against the fast break, and other defenses.

Other extremely helpful chapters include substituting and time-out, organization on trips, tournament play, the practice week, training table, duties of a manager, scouting, and special drills.

This second edition embodies two new chapters — Seven Cardinal Principles of Offensive Play and Seven Cardinal Principles of Defensive Play.

- **THE GAME OF DOUBLES IN TENNIS.** By William F. Talbert and Bruce S. Old. Pp. 214. Illustrated—photos and diagrams. New York: Henry Holt & Co. \$4.95.

THIS is more than just the first book ever devoted exclusively to doubles. It is a great technical text, a beautifully put-together exegesis of the doubles game.

It deals with the many practical and theoretic differences between singles and doubles. It thoroughly analyzes the vital return of service, the volley, net play, the lob, anticipation, baseline play, teamwork, and all the other elements that go into the making of a successful team.

More than 100 easy-to-follow full-page diagrams graphically illustrate strategy, teamplay, and the ways and means by which great players implement their doubles thinking. Extremely valuable are tables of stroke counts from major tournaments which break down the frequency and potency of the overhead smash, the first serve, the second serve, the return of service, and all the rest.

The book also contains many interesting action photos, chronological charts listing the winners of all major doubles tournaments, and a colorful history of the game.

Both players and instructors will find it a gold mine of practical information.

- **WORLD SPORTS INTERNATIONAL ATHLETICS ANNUAL, 1956.** Edited by R. L. Queretani. Pp. 208. Illustrated. New York: Sportshelf. \$1.50.

COMPILED by the Assn. of Track & Field Statisticians and published by *World Sports* magazine, official organ of the British Olympic Assn., this annual includes all the facts and statistics on world, Olympic and European records; national records and championship summaries of 50 countries; 1955 World List and World Best Performances; International games and international matches for 1955; and world records and 1955 World list for women.

The book may be ordered through Sportshelf, 10 Overlook Terrace, New York 33, N. Y.

- **OLYMPIC ODYSSEY.** Compiled and Edited by Stan Tomlin. Pp. 96. Illustrated. New York: Sportshelf. \$2.

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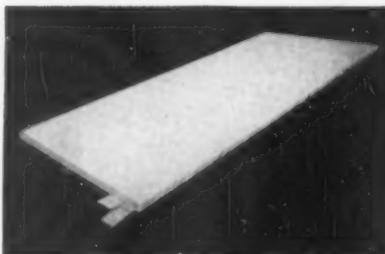
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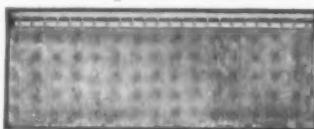


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In addition to many fine illustrations, the book also includes the complete Olympic records and a Melbourne souvenir program. For your copy, write to SportShelf, 10 Overlook Terrace, New York 33, N. Y.

Miscellaneous

- *Play Better Rugby.* By H. L. V. Day. Pp. 104. Illustrated. \$2.75. (Concentrates on the basic techniques with many special photos illustrating the main points.)

- *Dunlop Lawn Tennis Annual and Almanac, 1956.* Edited by G. P. Hughes. Pp. 360. \$1. (Jam-packed with info on the 1955 Davis Cup play, Weightman Cup competition, and outstanding championships in many countries.)

- *How I Teach Better Cricket.* By Alf Gover. Pp. 96. Illustrated. (One of England's top coaches details the fundamentals of bowling, batting, fielding, and wicket-keeping.)

All three of the above books may be ordered from SportShelf, 10 Overlook Terrace, New York 33, N. Y.

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- *METHODS OF THE MASTERS.* 16-mm. sound, black and white. 16 minutes. New York: British Information Services. Rental, \$3.50; sale, \$65.

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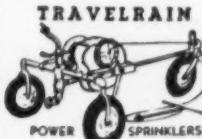
- *BASEBALL RULES AND OFFICIATING.* Six Filmstrips in Full Color with Captions. New York: Teaching Aids Service. \$25.

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- Information on Shoulder Vest

DUCOMMUN, M. (74)

- Catalog of Complete Line of Stop Watches

DU PONT (43)

- Processors and Data on High Speed Motion Picture Film

FAIR PLAY (34)

- Brochure of Figurgram Scoreboards

FEATHERLAX (77)

- Information on Featherlite Protective Mouth-piece

FENNER-HAMILTON (65)

- Literature on Gym-Master Line of Trampolines

GENERAL ATHLETIC (60)

- Catalog on Basketball Uniforms

GENERAL SPORTCRAFT (2)

- Official Game Rules Booklet

GYMNASTIC SUPPLY (74)

- Catalog of Gym Supplies and Equipment

H. & R. MFG. CO. (79)

- Booklet on Dry Line Markers for All Sports

HAND KNIT (22)

- Information on Wigwam Socks for Every Sport

HARVARD TAB. TENNIS (1)

- Table Tennis Tournament Kit

HILLIARD CHEMICAL (4)

- Coach's Folder on Gym Floor Finishing, Layout and Marking

HODGMAN RUBBER (54)

- Catalog of Waterproof Warm-Up Parkas, Capes, Jackets, etc.

HUNTINGTON LABS. (15)

- Folder, "The Key to Gym Floor Finishing"
- Manual, "How to Sweep and Mop Floors"

HUSSEY MFG. (71)

- Illustrated Seating Catalog

IMPERIAL KNITTING (73)

- Information on Award Sweaters

IVORY SYSTEM

- Back Cover
- Monthly Bulletin, "The Observer"

JAYFRO ATH. SUPPLY (74)

- Catalog on Steel Chain Nets
- Tetherball Sets
- Aluminum Standards

JENNISON-WRIGHT (29)

- Sample and Specifications of Kreolite Flexible Strip End Grain Wood Block Flooring

KAHN, ARTHUR (71)

- Address of Nearest Uniform Maker

LABCRAFT (57)

- Information on Speedy Film Processing

LEAVITT PRODUCTS (57)

- Catalog of Complete Line of Bleachers

MASTER LOCK (61)

- Catalog of Combination Padlocks

MISHAWAKA RUBBER (49)

- Basketball Scouting Book

MOHAWK VALLEY (75, 76)

- Information on Basketball Rebounder and Basketball Blinders
- Information on Specialized Scorebooks

NADEN (62)

- Electric Scoreboards and Timers
- Baseball Catalog
- Basketball Catalog
- Football Catalog

NATIONAL SPORTS (70)

- Price Circular on Jim-Flex Gym Mats

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